SQUARE DANCING

Start Thinking Class — *see page 10*

JULY, 1984

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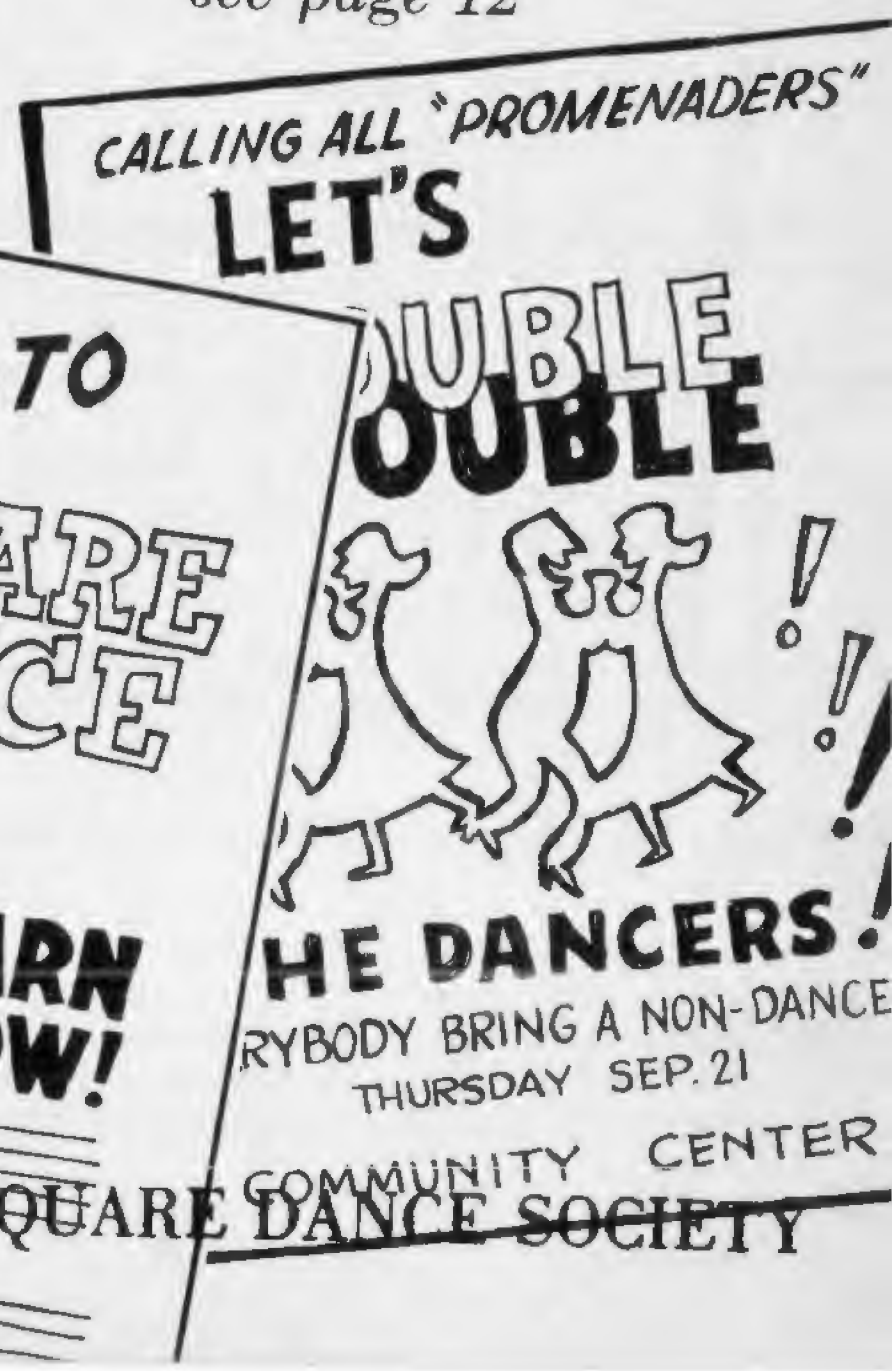




Square Dance Month

see page 12



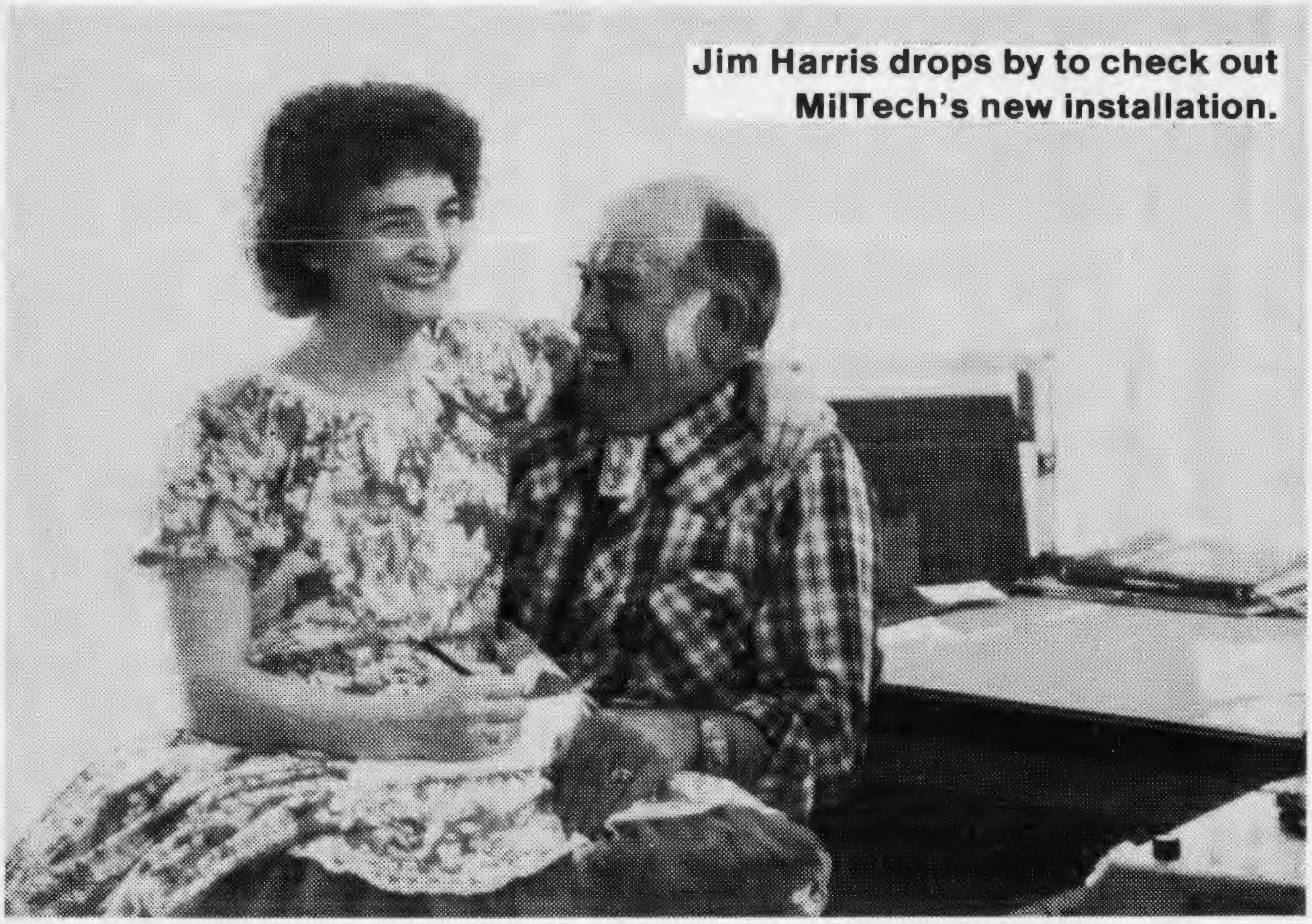




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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I especially have been pleased with your method of record reviews. I haven't been stung with a bad choice yet using your record report. I also appreciate the Workshop section. Keep up the good work.

John Glennie
Niagara Falls, Ontario

Dear Editor:

We note comments regarding experienced dancers who do not like to dance with newer dancers. We believe this is partly the fault of the caller/teacher. Many caller/teachers are so anxious to cover so many patterns that they don't spend enough time on the things that really make dancing enjoyable, such as: Keeping time to the music, correct hand positions, palms touching instead of thumb gripping, touching hands in the middle of a line, keeping the feet on the floor, not doing movements the caller didn't call and more. When a set breaks down the caller says, "Give me two lines." He does not say, "Mill around for a while, then eventually get into two lines," but this is exactly what happens. He should say, "Quickly go home, then the head couples slide to the right to make two lines." If new dancers were smooth and lost only a minimum of time on a breakdown, they would be just as much fun to dance with as experienced dancers. One time we were passing through a San Joaquin town and visited a group where the dancers were so smooth we thought they had been dancing for years. We were surprised to learn they had been dancing only four months. Oh how we wished their caller/teacher could be in our area.

Kenneth Maxwell
Paradise, California

Dear Editor:

With so many nutritious snacks available, we don't need to promote snacks high in salt, sugar and other additives which can be problems to many dancers, as in your "Refreshment Time" column in February. The most popular snacks at our dances are fresh fruit, fresh vegetables and sandwiches. Dips with a yogurt or sour cream base are available for those who wish them. These snacks seem to disappear and the cookies, cakes and candy

Please see **LETTERS,** *page 63*

SQUARE DANCING

(ISSN 0037-2889)

Published monthly for and by Square Dancers

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The 1984 Fall Schedule


Sleepy Browning


Jerry Story


Allen Garrett


Randy Baldridge

August 19 - 25
Sleepy Browning, Jayton, TX
Jerry Story, Fairfield, IA

August 26 - September 1
Allen Garrett, Tyler, TX
Randy Baldrige, Joplin, MO
Norman & Helen Teague

September 2 - 8
Lem Gravelle, Jennings, LA
Tony Oxendine, Sumter, NC
Sonny & Charlotte Ezelle,
Longview, TX

September 9 - 15
Lem Gravelle, Jennings, LA
Bill Wright, San Antonio, TX
George & Louise Van Courtlandt,
Lafayette, LA

September 16 - 22
Wayne Baldwin, McKinney, TX
Wade Driver, Houston, TX

September 23 - 29
Wade Driver, Houston, TX
Pat Barbour, Montgomery, TX

September 30 - October 6
Randy Dibble, Redding, CA
Jerry Bradley, Medford, OR
Art & Jimmie Kebort,
Sacramento, CA

October 7 - 12
Rocky Strickland, Duncanville, TX
Don Reeves, Lubbock, TX
Mickey & Lee Graham, Amarillo, TX


George & Louise Van Courtlandt


Wayne Baldwin


Wade Driver


Pat Barbour


Norman & Helen Teague


Tony Oxendine

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Randy Dibble


Lem Gravelle


Sonny & Charlotte Ezelle


Bill Wright


Mickie & Lee Grimm


Art & Jimmie Kebort


Jerry Bradley

This fine lineup of callers offer the newest movements. Daily workshops and nightly dancing are only part of the well rounded activities you can enjoy.

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Chuck Donahue


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PR 1069 SLOW BURN by Al, T.G. Sheppard #1
PR 1068 YOU PRETTY BABY & YOUR SWEET LOVE by Chuck
PR 1067 BAD REPUTATION by Al
PR 1066 NICKELODEON RAG by Renny

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Eddie Millan


Mark Clausing


Tom Trainor


Vern Weese


Craig Rowe


Phil Kozlowski

Mountain Recordings

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MR 36 DANCE EVERY DANCE WITH YOU, Kendalls Hit by Vern
MR 35 BETWEEN THIS TIME & THE NEXT TIME, Gene Watson Hit by Tom
MR 34 HURRICANE, Leon Everette Hit by Mark
MR 33 WANTED MAN, Ronny McDowell #1 by Craig

DESERT STAFF CALLERS


Art Tangen


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Randy Baldridge


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DESERT Recordings

DR 15 STAND BY MY WINDOW, Jim Reeves Hit by Hal
DR 14 HOW LUCKY by Jim
DR 13 PARADISE TONIGHT, Mickey & Charlie Hit by Art
DR 12 LAST TRAIN, Boxcar Willie Hit by Art
DR 11 JOSE CUERVO, Shelley West #1 by Hal

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Bob Householter


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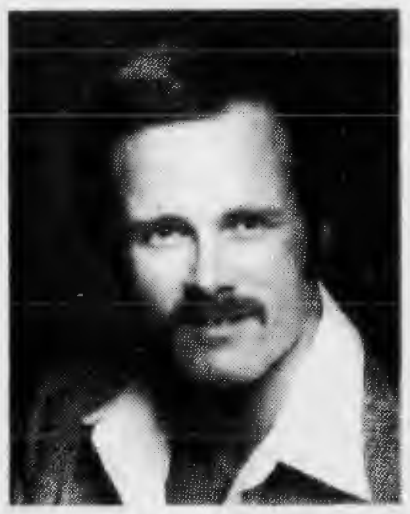
OR 9 10 GUITARS by Greg—Oldie
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July, 1984

IT HARDLY SEEMS POSSIBLE, but 34 years ago this summer we set out on a new venture — something entirely different — something that was to set a pattern for the future. We planned a Vacation Institute.

The year was 1951. Lloyd Shaw, Herb Greggerson and a handful of other leaders had sponsored schools for callers and teachers. Scattered about were a number of folk dance camps that included some American dancing. Square dancing, in California, had reached boom proportions and classes where you could learn "all there was to know about square dancing in seven lessons" enrolled 25 squares or more on opening night.

Sets In Order (now SQUARE DANCING Magazine) was in its third year of publication and clubs with names like Double Elbow, Do Si Do and Rip 'n Snort were popping up everywhere. It seemed only natural, with this overwhelming emergence, that a week's vacation, geared to square dancing, might just succeed — at least it was worth a try.

In 1951, there were still those who thought that square dancing was a "flash in the pan" —a fad that might, at best, last only one more year. Of course these were probably the same people who prophesied that heavier-than-air craft would never fly and that sound and pictures would never travel the air waves. Anyway, the thought of a vacation for square dancers, produced by square dancers and in a setting conducive to a square dance program seemed to have merit. So we planned it.

The one-person staff was out. Instead, we brought together a composite of talent — leaders in squares, leaders in rounds and a top-notch folk singer tossed in for good measure. The *place* was important and we had just the Utopia in mind. During college days, we had attended conferences at a spot in California, on a peninsula just north of Carmel and Pebble Beach, called Asilomar (loose translation from the French: refuge by the sea). The facility was perfect, just a few feet from the rocky shoreline of the Pacific with rustic buildings scattered around the sand dunes, and all this just a few hours from San Francisco Bay to the north or Los Angeles to the south.

That first Asilomar was a rare experience. We had hoped for an initial sign-up of 150 dancers, predominently from California. We registered 180 from many states and from Canada. The Vacation Institute was born and since then many thousands (only 200 at one time) have come to share in the friendly good times. We still have our week each July and we've added a weekend and a week-long session the end of January and early February. Our staffs are made up of leaders in specialized fields and faculty rosters of the past read like a who's who of square dancing.

Why this nostalgia? Primarily, because as you read this, we're getting set for Summer '84 which starts on July 22nd. We're filled to capacity and the 200 dancers include about 40 first-timers from New Zealand. Probably one of the reasons we like to talk about Asilomar is because with each successive session we're as excited as we were in planning the first, 34 years ago. We hope, someday, you'll come out here and join us.

Business as Usual

WE ARE FEELING somewhat like Mark Twain when he cabled from London: "The reports of my death are somewhat exaggerated." He was, of course, alive and well, but somehow an erroneous rumor was fostered about his demise.

This past spring we, too, began hearing strange reports and we'd like to dispell them here and now. We have an idea that a comment we made about desiring to cut back on our personal work load and take life a bit easier may have been the premise that led to a wrong conclusion that the magazine was about to cease.

We look forward to many more years as part of the activity and, as a matter of fact, are up to our proverbial elbows in a number of projects.

It would be nice, though, if there were someone knowledgeable about square dancing, the publication business and general business procedures who might like to share the fun with us. (And in case you think we're kidding when we say "fun" we're not! Along with the work over the years have come the most satisfying series of experiences imaginable. We wouldn't change places with anyone.)

For some time we've hoped there might be an individual, about the age we were when we started the magazine 36 years ago, who would have the interest, enthusiasm and knowledge to join us in our venture. Should that someone be found, it would allow us to cut back on our time. We're quite serious about this and — should you be interested, and should you share our love for square dancing — write and tell us something about yourself.

Anyway, we suspect that's where the rumor might have started. Let us assure you, it is "somewhat exaggerated!"

The FD of the USA Situation

AS YOU READ THIS the giant square dance at our Nation's capitol has been held and the special hearing before members of the Congressional committee will have been completed. Now we're waiting for the next step. Will the committee recommend a YES vote? Will the Bill be passed and will Square Dancing actually be recognized as the Folk Dance of the USA? Patience is the name of the game. Stay tuned in.

Another Year For Callerlab

SLIGHTLY MORE than 14 years ago, a handful of callers, all members of the Square Dance Hall of Fame, gathered for a series of meetings at Asilomar, with the prime purpose of hammering out a professional organization for callers around the world.

For the four years that followed, these individuals worked quietly, deciding among themselves just when the time was right for opening up the organization to others and setting directions that would have a positive impact on the future of this activity. In 1974, more than 100 callers, all personally invited by members of the nucleus group, attended the first Callerlab Convention in St. Louis, Missouri.

From that point on, what has happened to Callerlab has become a part of square dance history. For the first time, young developing callers had the opportunity to sit down and discuss the future goals of square dancing on an equal basis with the seasoned callers in the activity.

From the beginning, the underlying purpose of this international callers' group was to seek ways to develop leadership with the purpose of strengthening the square dance activity and providing greater pleasure for the square dancer.

Certainly it was not all a primrose path.

Please see **CALLERLAB,** *page 82*

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His Calling is Calling



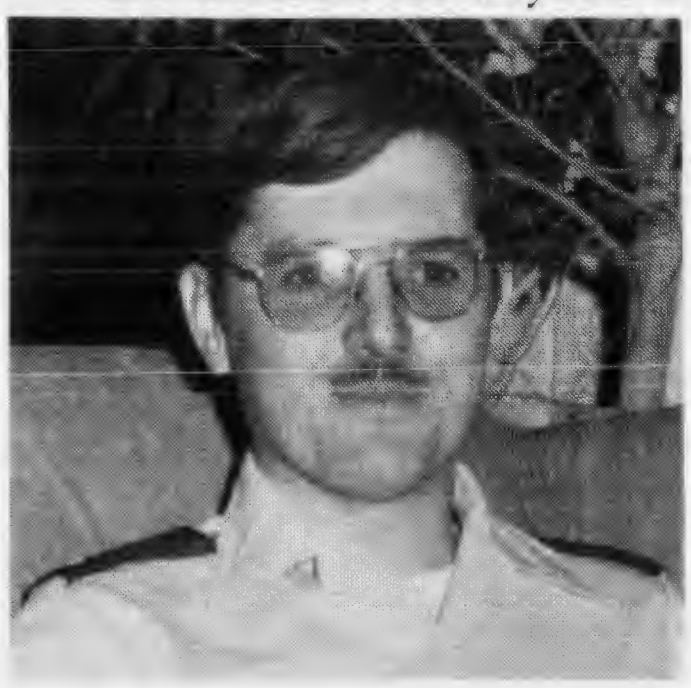
A STRATEGIC AIR COMMAND KC-135 Stratotanker assigned to the 97th Bombardment Wing at Blytheville Air Force Base, Arkansas, takes off in the early morning hours. Its destination is to rendezvous with and aerially refuel aircraft from bombers to fighters. Navigator of one of these tankers is Captain Tom Duryea. Later that same day at his "command" spot behind the microphone at the Blytheville Air Force Base, Tom Duryea, now "navigates" the directions for six squares of dancers.



Tom, together with his wife, Connie, are among hundreds of couples attached to the military who have discovered the added dimension of pleasure that square dancing brings to an often restrictive military life.

"It's difficult for anyone who has not been assigned to overseas duty to understand what square dancing has meant to us." We've heard this statement many times from members of the armed forces stationed abroad and from their dependents. "Before our friends coaxed us to take square dance lessons at the N.C.O. club at the base just outside of Casablanca in North Africa, *recreation* all too frequently meant an evening of cocktails and gossip — something that can get old very quickly. Once we became a part of square dancing on the base, our lives changed. Our circle of friends became exciting and stimulating and we found ourselves living from one square dance event to the next. And that wasn't all. When we were transferred you can imagine how pleased we were to find that our *new duty station* also had an ongoing class and a healthy square dance club."





Caller Tom Duryea and Connie (above, left and right) keep things moving at the dances. Tom (left) in his day uniform tends to Air Force duties.

Photos Courtesy of U.S. Air Force

This month we also salute Bob Shiver (see Caller of the Month, page 62) who, as a member of the US Air Force, started his career of square dancing, and also our round dance couple, Hershel and Treva Graves (see Paging the Roundancer, page 40) with a background in the US Air Force, and, all of the many dancers, callers and leaders who have helped to build a strong square dance activity in military establishments around the world.

We tip our hats, and say — well done!

It's Time to Start Thinking

FALL CLASSES

FOR MANY OF YOU, the recruiting program for coming square dance classes is an all-year affair. During the past nine months you've been turning over names and addresses of prospective class members to your class caller or your club's new-dancer recruiting chairman (if you have one). It may be that your club has a supply of printed "interest" cards which club members carry with them to be filled out with names and addresses of interested individuals. Something of this nature makes recruiting a very natural on-going action. At the same time, you may have a flyer or a small card announcing class times and dates or possibly your members carry with them copies of the "Viewer Doer" four-page flyer which are available through this magazine (see opposite page).

Recruiting is just one part of the planning phase. This is the opportune time for your club representatives and your caller/teacher to get together and discuss the coming class. Does the caller work best with helpers (angels) or does he prefer to work without them? If he or she would like helpers, perhaps you should set down some guidelines so that anyone coming in to lend a hand during the class sessions will know what is most advantageous to the person responsible for doing the teaching.

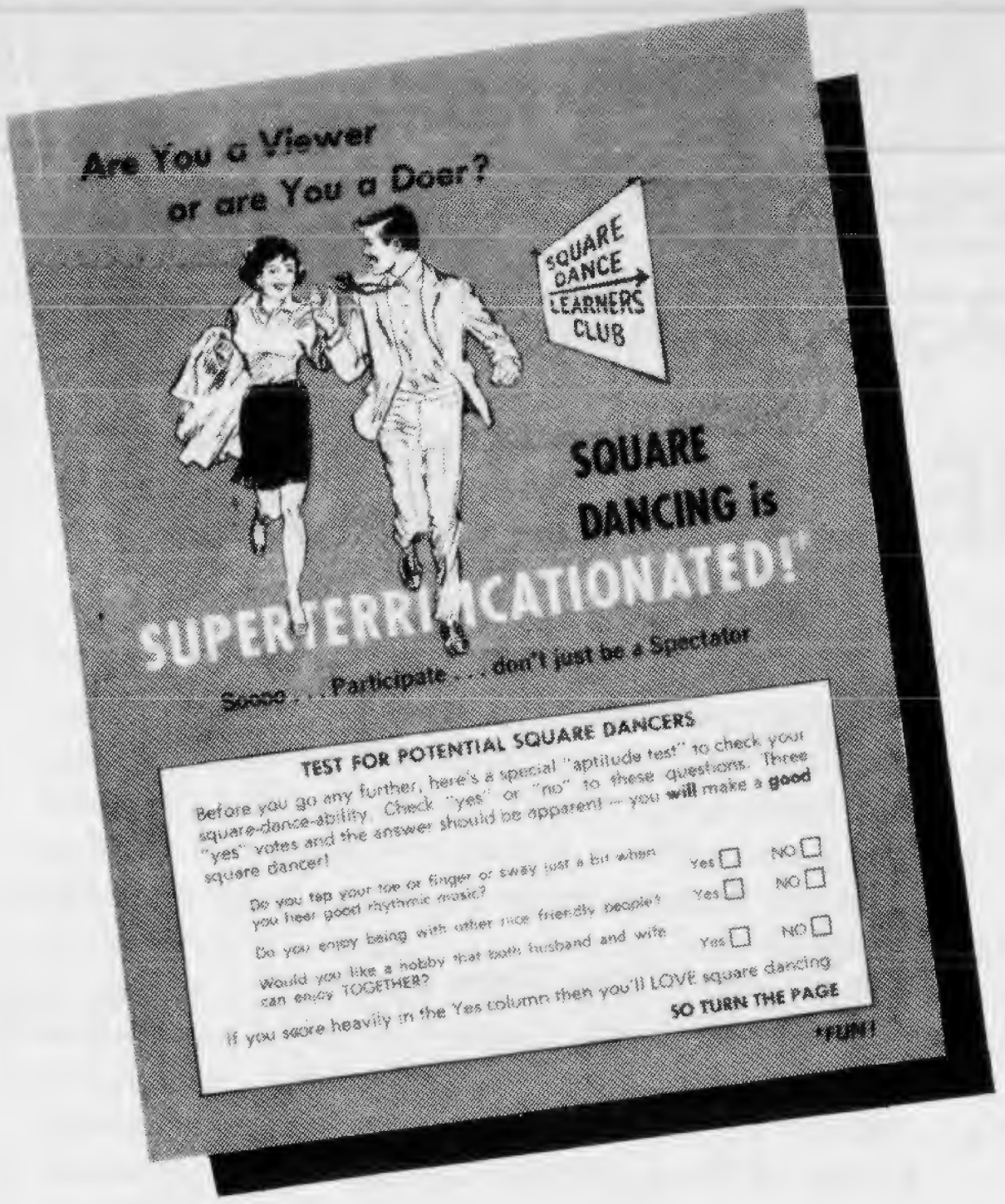
When you open up the class to new recruits, are you fully mindful of your responsibility as a club member, club officer or the teacher of such a group? In the first place, you are making certain promises to those who come in. Chances are you are not saying to any of them that club dancing that follows the several months of class work will be open to only certain ones who shape up to the satisfaction of the club. To do this would defeat the very spirit of the activity. The goals should be to have enough flexibility when setting the class time to satisfy those who are attracted by our promises and are looking for a fun, friendly, low cost recreation.

While you may never have thought of it in these terms, consider all the members of the new class as VIPs—Very Important People—who are giving you their trust, who are not coming into the class to be embarrassed, but are looking for those very features they have been promised. Sometimes just a little bit of extra patience, a little effort on the part of those who are experienced dancers will make the "lights go on" that much quicker.

Encourage Slow Learners

It's sometimes difficult to hold an otherwise fast-moving class back slightly while a few slow-learners catch up but think of it this way: You'll never know what wonderful club members these people will be without giving them the chance to learn with the others. This is your only opportunity with this particular group of people to turn the majority into dancers. To discourage any of them now is like signing a warrant to stop them from ever becoming a part of square dancing. Don't risk it. You and the other members of the club have worked too hard to bring this new group together. For that reason, isn't it worth it on some occasions to meet with the couple who seems to be catching on more slowly and, on a nonclass night, get together in one of your homes and practice, with records, the things the caller has already taught? Who knows, that little extra effort may be all that is necessary to help them make the grade.

All these things need to be thought out in advance, before classes start this year. September is only a little over a month away and, before it begins is a good time to look toward the future.



AMERICAN SQUARE DANCING...
...TODAY

ONE OF THE MARVELOUS THINGS about square dancing is that although it is a traditional American activity, it is as modern as today and as fresh and as challenging as tomorrow. It is also a great **relaxer** to help combat the pressures and tensions of our present time.

Today's square dance bears little resemblance to the old-time dance – and for very good reasons. While the square dance of a century ago was allocated to the barns or small and sometimes uncomfortable meeting places, today's square dancing takes place in some of our cities' most beautiful structures, in church auditoriums, in parks and recreation buildings and in air-conditioned private halls. Like the rest of the country itself, square dancing has **grown out of the barn.**

A square of dancers is made up of four couples. This is the same today as it was years ago. However, it used to be that the caller — the man who calls out the "signals" for the dancers to follow — with all his antique nasal twang could only be heard by a relatively few people. Today, thanks to electronic ingenuity and the modern public address system, one caller can be heard clearly and distinctly by hundreds of dancers at the same time. No longer are his calls difficult for the dancer to understand.

Where once the squeaky fiddle and tunes like "Turkey In The Straw" signified the typical barn dance, today more than 35 specialized recording companies turn out **perfect** accompaniment for the modern square dancer. The popular tunes of yesterday are, for the most part, replaced by the popular tunes of today and you'll find yourself moving comfortably and effortlessly to the beat of the best of the contemporary tunes as well as ever-popular classics.

Square dancers today are justifiably proud of their ancestors. The 9,000 or more square dance callers active at the present time look back with pride at their early counterparts who "prompted" or "cued" each new square dance call. To a degree the modern square dance miss has patterned her costume to have just a hint of the nostalgic quality of the gowns worn by her great grandmother as she danced years ago. The gentleman square dancer today who may be tired of his drab, conventional office wear, has an opportunity to dress in clothing that takes on a bit of the "Western" appearance and is not only comfortable, but attractive as well.

To its everlasting credit, square dancing is a **couple** activity and is the "perfect" recreation for married couples. Singles should have a partner in order to participate, although there are many groups designed for "singles only". In some areas square dancing involves the entire family and it is not unusual to see four generations represented in a single square. One thing that contributes to the wholesome character of square dancing is that one of its few taboos is alcoholic beverages. Those who enjoy a drink manage without it on the evening of a square dance.

American Square Dancing as we know it today owes its rebirth to Dr. Lloyd Shaw of Colorado who in the years just before and after World War II helped pave the way for an American activity that all could enjoy. Today the square dance **club** is the hub of the square dance activity. As the new dancer learns to dance, he also learns the significance of the club idea.

As he progresses with his dancing he will find that the "frosting on the cake" comes in many ways. There are local jamborees and festivals at which hundreds of dancers from his area participate. Perhaps he will take part in one of the annual National Square Dance Conventions that attract many thousands of dancers from all parts of the square dancing world. He may take a trip with square dancers to other lands, or he may enjoy a weekend or a week-long vacation institute in beautiful surroundings with square dance callers and teachers and participants from everywhere as his dancing companions. He will find that square dancing is a "Learn here – dance everywhere" proposition. Dancing styles and calls are much the same the world over.

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(write for prices on quantity reprints). Printed in U.S.A.

If you're an artist design your own recruiting flyer. Or, use ours.

AN ATTRACTIVE FLYER that "sells" the idea of becoming a square dancer, is one method of recruiting new class members. In this "Viewer-Doer" personalized flyer are the four pages you see here. Clearly printed and folded into a handy 6½" by 8½", size, they're handy for members to carry with them or to mail to prospects. These are available from SIOASDS (see page 107)

ANSWERS TO QUESTIONS PEOPLE OFTEN ASK...



Question: Who square dances?

Answer: You'd be surprised. Your next door neighbor, your doctor, the grocer down the street, housewives, professional people, retired men and women, students. Square dancing is enjoyed in cities large and small in every state of the United States, in all provinces of Canada, and in more than 45 countries overseas. It's truly The Great American Pastime, but it's enjoyed by friendly people **everywhere.**

Question: Am I too old to square dance?

Answer: What is it they say – you're only as old as you feel? Actually, there are active square dancers in their 70's and 80's. There are also some who are very young and dance in schools. Two prime age brackets are particularly notable in square dancing. One is the group of "young marrieds", folks just starting out together in life and looking for friendly activities they can enjoy TOGETHER, while at the same time developing a wonderful, lasting circle of friends. The other big group is the "retireds", amazing as that may seem. You should see the fun these people get from their dancing. No, to answer your question, you're just the right age **now** for square dancing, whatever that age may be.

Question: My husband has never done ... room dancing and says he'll feel awkw... and conspicuous if he square dances.

Answer: Nonsense! Although you may have to do the "encouraging" the first time or two, watch out. Experience has proven that the man in the family is the one who really gets bitten by the square dance bug. Perhaps this is because men don't look upon square dancing as a dance, but rather as sport. Actually, that's what Sports Illustrated calls it – a SPORT, not a dance.

Question: How much time is involved in square dancing?

Answer: That's pretty much up to you. You may decide that you want to squeeze square dancing into an already busy schedule. Or, you may want to be like some of your friends who belong to several square dance clubs. You should, if possible, at least in the beginning, count on a minimum of once a week while you are learning to square dance.

Question: How does one learn?

Answer: It used to be that you would learn all that there was to know about square dancing in the first 15 minutes and then just dance the rest of the evening along with everybody else. That was before square dancing became the fascinating, challenging pastime that it is today. Now a new dancer joins a "learners club" and, under the direction of his caller/teacher, meets once a week having fun as he learns. In the first ten weeks he is taught the 50 basic movements that he'll use from that point on. It's certainly possible to learn more, for there is a world of fun in prospect. But the initial ten weeks will prove to you that you **can** be-

Use this space to announce the starting date and location of the new class. Plenty of room for contact names and phone numbers.

fee and refreshments, will cost around $1.50 per person (more or less). Add to this the great value that here is a sport enjoyed by husband and wife TOGETHER.

Question: What equipment do we have to buy?

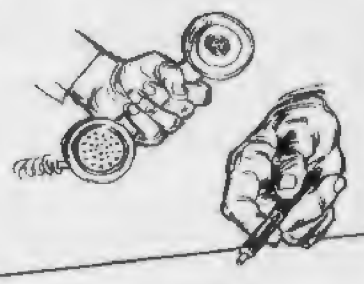
Answer: Nothing. That is if the lady has a comfortably fitting, full-skirted dress and low-heeled, leather-soled shoes and the man has a pair of slacks and a long sleeved sport shirt. That's how you begin. Of course, as you learn to dance it's fun to dress up a bit more. Unlike golf, however, where there is the expense of clubs, etc. or in bowling with special shoes, bowling ball, etc., there is nothing like that involved in square dancing.

TODAY'S SQUARE DANCING IN A CAPSULE

- You dance in squares of eight dancers (4 men and 4 ladies).
- The space required for one square to dance comfortably is in the neighborhood of 144 square feet.
- You also dance in circles and in lines but it's still part of Square Dancing.
- As a rule you dance a **tip** lasting around 15 minutes and then rest a bit.
- While learning to square dance you become familiar with the Basic Language. From that time on, you simply follow the calls or directions of the person up at the front of the hall. He's the **caller** and you'll find that he's a very important contribution to your square dancing pleasure.
- So you see, there's really nothing too complicated about all of this. **Now is a good time to consider square dancing as a fun-hobby for you.**

HOW TO GET STARTED

Classes start at different times during the year and if you'd be interested in being notified when the next series is ready to begin just call or write the square dance "contact" listed below. Don't wait — you'll be surprised how much enjoyment is in store for you!



YOUR SQUARE DANCE "CONTACT":

BEN & SUE HENLEY
1650 MAPLE STREET
SMITHBERG, MO 64321
Phone: (417) 920-1616

PROMOTION TWO

ATTENTION CLUB OFFICERS, DANCERS CALLERS, ASSOCIATIONS

It's time to Plan for SQUARE DANCE MONTH

IMAGINE, IF YOU WILL the impact on the community and non-dancing public if all square dance oriented activities were to concentrate their promotional efforts during one single period of time. The impact could be as effective as though some Madison Avenue firm had been assigned the several million dollar task of publicizing the activity. If every square dancer personally shares in the promotion, we would have tens of thousands of public relations oriented men and women saying to others, "This is the folk dance of America. It's what we enjoy. Come and be a part of it!"

Years ago, over the course of any given year, there were dozens of square dance weeks, observed at different times, all across the country. Usually these were tied into a local festival or convention and served as an individual choice for just one community. Then it was discussed among square dance leaders that if the efforts of square dancers everywhere were combined and a single period was set aside, as square dance week, when demonstrations, television shows, open houses could all be concentrated into that same week, that this sudden salvo of square dancing stood a good chance of attracting maximum attention.

Following several months of study throughout North America, it was decided that at some point in the middle of September, just before beginner classes were to start, would be the right timing. The idea caught on and Square Dance Week has been with us for the past dozen years or so.

The third week in September, starting with the third Monday and ending the following Sunday, was agreed upon and the first observance in 1970 saw more than 40 States and Canadian Provinces taking part. Many state governors, provincial premiers, local mayors, boards of supervisors, all added to the impact by making official proclamations.

In the months following the initial experiment, it was determined that sufficient attention had been raised and enough new dancers had been coaxed into classes that the program was a success and would be continued. And so it has been to more or lesser degrees over the years.

New Time Frame

Two years ago Legacy, a major communications group for square dancing, which has among its trustees representatives of every phase of the activity, took on the responsibility for coordinating Square Dance Week. After considerable study, it was agreed that because of seasonal inconsistencies, square dance classes started at different times mostly through the month of September or early October, and the concept of settling on a specific week was not entirely satisfactory because in many places it was either too early or too late to do any good. However, by selecting the whole month of September as Square Dance Month the time frame could suit every area.

And so, starting on Saturday, September 1, and running through Sunday, September 30, square dancers are invited to share in this giant promotion, plan special events and seek proclamations and official recognition from state and provincial leaders and other community heads. It's a good idea to put requests in now to perform on local television and to look for ways to involve the community in a first-hand taste of this nation's traditional dance.

Now is a good time to start working on your own posters and flyers, so be on the lookout for artistic types within your club. Here (opposite) is an idea for a poster which can be enlarged and mass produced as soft paper flyers or on heavier card stock for posting in store windows, etc. It is *not* copyrighted.

SQUARE DANCE MONTH



SEPTEMBER

FOR INFORMATION:

SAM and DOT BROWN
311 DUNLOP STREET
YOUR TOWN, PA 19403
431-2594

Use this space to announce the starting date and location of the new class. Plenty of room for contact names and phone numbers.

(White-out all this area before printing.)

2 Q or not 2 Q

That seems 2B the Question

A NUMBER OF YEARS ago when square dancing was just in the incubator and very little resembled the dancing being done today, most dances were taught by individuals, usually dancing masters when available, and then memorized by the dancers. At a party or a formal ball, dancers received programs which announced the dances to be included. There might be a brace of quadrilles, a couple dance or two, certainly a grand march and frequently a Paul Jones or some mixer.

Because the dancers already knew what to do, the musicians would sound a fanfare to signal the start of a dance. Or, some bewigged individual might, in a loud and penetrating voice, announce "Ladies and gentlemen—The Club Quadrille!" If you wished to dance, you would find your predetermined partner quickly and move out onto the dance floor and be ready to go.

At first there may have only been a handful of quadrilles and Lancers to learn but then, as people are wont to do (even today), somebody invented a new dance or a different variation until pretty soon, instead of just one set of routines for the Lancers, for example, with its five customary parts, there developed a second Lancers also with five parts. Now came the problem.

The Birth of the Caller

People didn't dance as frequently as they do today, and it was easy for one routine to be confused with another. The end result was that somewhere along the line, that stately gentleman who had previously restricted his announcements to what the next dance would be, now found himself reminding or cueing the dancers as to the traffic pattern while the dance progressed. The cues were simple—just enough to be reminders. In the instance of a several-part quadrille, the prompter's voice would come in loud and clear with the name of the next section.

Possibly, if no one had ever created additional dances and new terminology, the role of prompter and later that of caller may never have evolved. Because the activity has never stood still and the number of dances has increased, so has the importance of the role of the caller.

In the pre-electronic days before the advent of the modern public address system, calls were frequently brief commands the dancers could hear and understand. Eventually, the caller worked in patter to add an extra cadence for the dancers to move to and for his own amusement.

Big pig rootin' out a little tater row
Granny will your dog bite? No, chile, no

In instances when the hall was filled and the caller, standing on a box or chair and calling (or shouting) his loudest, still could not be heard by everyone, each square would have its own caller. As you can well imagine, this created a fairly noisy state of confusion.

With the availability of good sound systems, the techniques of calling took a sudden and decisive step forward. Now, everyone in the hall could hear, and, as a result, calls became more complicated. Memorized calling, where the dancers as well as the callers knew exactly what was to come next, gave way to contemporary styles of extemporaneous calling. As a rule, callers would start on the first beat of a musical phrase.

Because many of the new terms were combinations of other basics, callers frequently got into the habit of calling the movement, then prompting each segment as an additional reminder to the dancers. In the

learning stages, this was particularly useful. As an example, when the two head couples would step into the center to make an ocean wave, the caller might call swing thru and then *prompt* "turn right hand half, centers turn by the left hand half."

Sometimes, the overprompting of calls causes confusion. Take relay the deucey as an example. Once the caller gives the command, the dancers have 20 beats to complete the movement comfortably. In his teaching, the caller, mindful that the dancers have not yet committed the entire traffic pattern to memory, may prompt them to keep them moving.

Turn right a half . . . turn left three quarters (move up)
Turn right a half . . . turn left a half
Turn right a half . . . turn left three quarters
Move up to the wave

While this is helpful to the newcomer, the "helper-calls" may not be necessary once the dancers have all learned the movements. The dancer who understands the procedure of receiving commands for a future movement while still involved in following a call that has already been given may tend to interrupt a lengthy movement like relay the deucey by interpreting the "helper-calls" as new and different commands he is to follow, and thereby creating a breakdown.

Prompting Other Forms

With round dancing there are two schools of thought. On the one hand are those who have been taught to do a round dance routine and who expect prompts that will serve as reminders of what to do next. Not only are these appreciated by the person in the learning stages but, with so many hundreds of round dance routines being danced today, some dancers prefer to "turn off their brains" and just relax in the knowledge that they are going to get prompts that will allow them to sail through the dances without goofing.

On the other hand those who round dance frequently, and especially when doing familiar round dance routines, appreciate the opportunity to just *dance to the music* without any interference of spoken cues. This is particularly true in instances where they have had sufficient time to practice the dance and are thoroughly familiar with the routine.

Of course, there are phases which a dancer goes through at first, when a complete prompting is necessary; then, as the dance is practiced, fewer prompts are needed. Eventually, just signaling a change of couple-positioning may be all that is necessary until finally all the prompting is eliminated.

In other instances, some callers and cuers will prompt only the first time through, then build up the music volume letting the dancers dance the balance of the record without any further interference.

Prompting Procedures for Contras

If you've discovered the fun that comes with dancing quadrilles and contras, then you know that, as in the case of the rounds, you are dancing to the phrase of the music. This simply means that the caller or cuer prompts you in the last beats of a phrase so that you are ready to step out on count one of the next phrase. In learning a contra, the prompter will usually give you the calls in detail like this:

— — — —, Actives do sa do in the center
— — — —, With the one below swing and whirl

Then, once you are rolling, he may cut the same calls down to this:

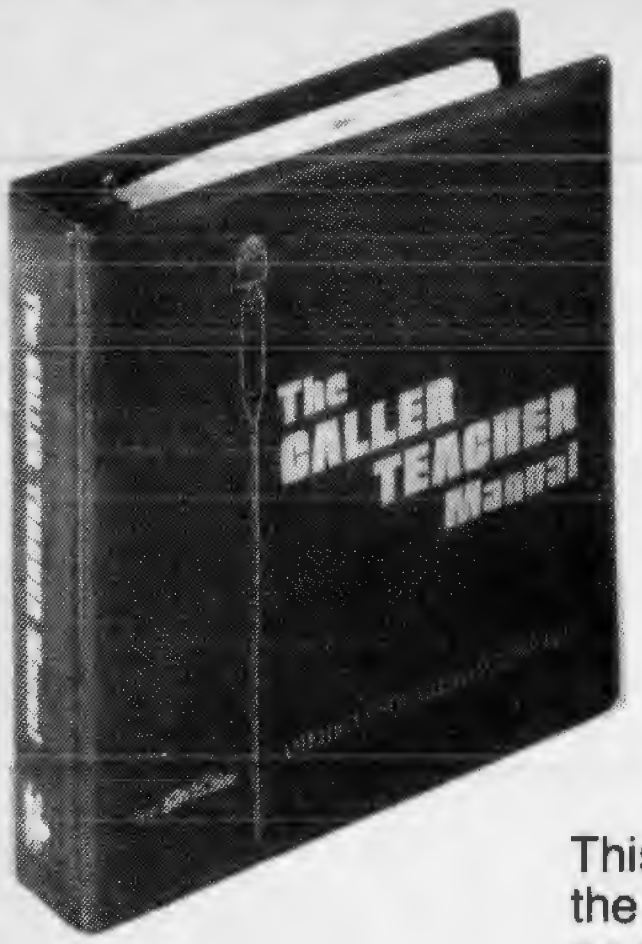
— — — —, — — Actives do sa do
— — — —, — — Swing below

Finally, once you have the hang of it, the prompter may simply be quiet and let you dance.

If you are accustomed to dancing on the beat but not on the phrase, this may come as a surprise to you. You may even at first feel the caller is confused when he switches to this off-phrase type of prompting. However, as you become involved in the whole spectrum of square dancing, you will come to recognize that prompting in one form or another is indeed an art and a valuable part of the dance experience. □ □ □

CALLING THE ROUNDS

Once a person has learned the basic round dance terminology, it is quite possible to follow well-timed cues, much in the way that the dancer might follow the calls or prompts of a caller. To achieve this, the individual at the microphone must have the ability to prompt at just the right moment, not too early, not too late.



UP-DATE TIME for your Caller Teacher Manual

This is your first up-date sheet and is provided for those who work with the SIOASDS CTM. The manual is constructed in looseleaf form so that as changes occur your copy of the Manual may be altered accordingly. Each new copy of the CTM will include an UP-DATE sheet. Please note these changes in your copy.

ZOOM (42) was previously **ZOOM FAMILY** (42). **SUBSTITUTE** (CTM pages 183-184) has been eliminated. (You can remove them from your Manual entirely or store them in the rear of your binder.)

TOUCH ONE QUARTER (47) was previously part of the **TOUCH FAMILY** (46). The term Touch (only) when used alone added sound-alike confusion. (Drills using the call touch on CTM page 193 can be omitted at this point.)

TURN BACK FAMILY (13)
(a) **U Turn Back**
(b) **Gents or Ladies Backtrack** (Not italicized so it can now be taught in this order.)

Couple Backtrack (13b) has been eliminated and the single file type of turn back put in its place. (Revise the wording and diagrams on page 80 or your CTM.)

DIVIDE (14b) is now to be italicized so that it may be taught later.

GRAND SQUARE (20) having previously been (25) now follows right and left thru. (Change your CTM numbers accordingly to show revised numbering.)

21. **STAR THRU**
22. **CIRCLE TO A LINE**
23. **BEND THE LINE**
24. **ALL AROUND YOUR LEFT HAND LADY**
25. **SEE SAW YOUR TAW**

SWEEP A QUARTER (44) Previously this was basic 52 in the Mainstream Program. It now follows **FLUTTERWHEEL** (43). Note the new numbering:

45. **VEER LEFT/RIGHT**
46. **TRADE BY**
47. **TOUCH ONE QUARTER**
48. **CIRCULATE**
49. **FERRIS WHEEL**

Note: This makes the Basic Program 1-49, and Mainstream 1-68

This method of up-dating the Caller/Teacher Manual is both practical and effective. Once the current supplies of the CTM have been exhausted, future printings will reflect these changes. For information on the CTM, please see the announcement on page 93.

CALLERLAB

REPORTS FROM THE APRIL 1984 CONVENTION

THE RECENT Callerlab Convention was the scene of much activity relative to the various basics programs. There were significantly few changes which would seem to indicate that Callerlab members *and* the dancers are finding the existing programs progressively easier to live with. Here are some of the changes.

It was voted to delete the crossing rule from the definitions of all Callerlab programs from the Basic through Challenge Programs. The definitions for cross run and cross fold should have been adjusted to reflect a right shoulder passing action.

The revised definition for cross run therefore has the last sentence to read as follows:

When the active dancers are both facing in the same direction, they move forward in a semi-circle, pass each other and then run into the vacated spot on the far side.

The revised definition for cross fold therefore has the last sentence to read as follows:

When the dancers are both facing in the same direction, they move forward in a semi-circle, pass each other and then fold toward the inactive dancer.

It is noted that the change will not affect the definition of cross trail thru which continues to read: **"Starting formation—Facing couples.** Dancers pass thru. The right hand dancer crosses in front of partner to the left while the left hand dancer crosses behind partner to the right. The ending position of the dancers is dependent upon the next call." As indicated here by the definition, the movement is ~~a~~ left shoulder pass.

Mainstream Program Changes

Several changes were made on the Mainstream program. For a complete rundown, see the facing page which was designed to be a quick update method for the Caller/Teacher Manual.

The Freeze is On

With these changes, Callerlab has frozen the Basic Program for a period of four years with no changes to be made until the Callerlab Convention in 1988. The Mainstream Program is adopted for a period of four years but during this period, Mainstream Quarterly Selection calls which meet appropriate criteria may be added to the Mainstream Program. No other changes may be made until the Callerlab Convention in 1988.

Changes in the Plus Program

The following Plus teaching order as approved in Philadelphia last year on a one year trial basis has now been accepted on a permanent basis. You will note that the call **LINEAR CYCLE** which was dropped from the Mainstream Quarterly Selection list has been added to the Plus list and placed between Teacup Chain and Ping Pong Circulate in the following suggested teaching order.

The Callerlab Plus Program
(as of April 18, 1984)

Teacup Chain
Linear cycle
Ping pong circulate
Load the boat
Extend (the tag)
Coordinate
Anything and spread
Spin chain the gears
Track II
Anything and roll
Follow your neighbor
Explode family (from waves only)
 A. the wave
 B. and anything
Relay the deucey
Remake the thar
Diamond circulate
Single circle to a wave
Trade the wave
Flip the diamond
Grand swing thru

Crossfire
All eight spin the top
Triple scoot
Chase right
Dixie grand
Peel the top
Three-quarter tag the line
Triple trade
Turn and left thru

*Here are a few suggestions for uses of Anything and Roll. Note: This does not indicate that these variations must be used. Callerlab only suggests that they be considered.

Star thru and roll
California twirl and roll
Run family and roll
Trade family and roll (not couples)
Touch one-quarter and roll
Spin the top and roll
Cast off three-quarters (waves only) **and roll**
Slide thru and roll
Fold family and roll
Peel off and roll
Fan the top and roll
Single hinge and roll
Flip the diamond and roll
Peel the top and roll
Trade the wave and roll

In its memo to callers, Callerlab states: "Please limit your calls to the advertised program. Do not use a call from a list other than advertised unless you walk it or workshop it first. If conducting a PLUS workshop, please use only PLUS CALLS. If conducting a workshop for Plus Dancers who want more, please label the workshop appropriately. Do not rush the dancers through the lists but rather allow them to enjoy the experience of variations within this list. Check the definitions before attempting to teach from this list. Please do not rush into the next grouping of calls."

Changes having to do with the Advanced dancing programs will be reported in the Advanced column of this magazine. It was further resolved that (1) to help promote smooth square dancing as it pertains to music and body flow, Callerlab now adopts on a permanent basis the timing of the Plus Basics worked out over a period of three years and it was further resolved that Callerlab adopt the Plus program styling terms as permanent styling guidelines. On this latter, the Chairman of the styling committee urged that "For the purpose of unity, the styling committee recommends that all Callerlab members make a conscientious effort to include styling as a significant part of the teaching program."

Additional Resolutions

The round dance committee of Callerlab will be issuing, on a one year trial basis, an easy square dancer's "Round of the Quarter" which will be published in Direction or Guidelines newsletters. Those present at the meeting in Chicago also agreed that the period for initial Callerlab accreditation be changed from five to six years.

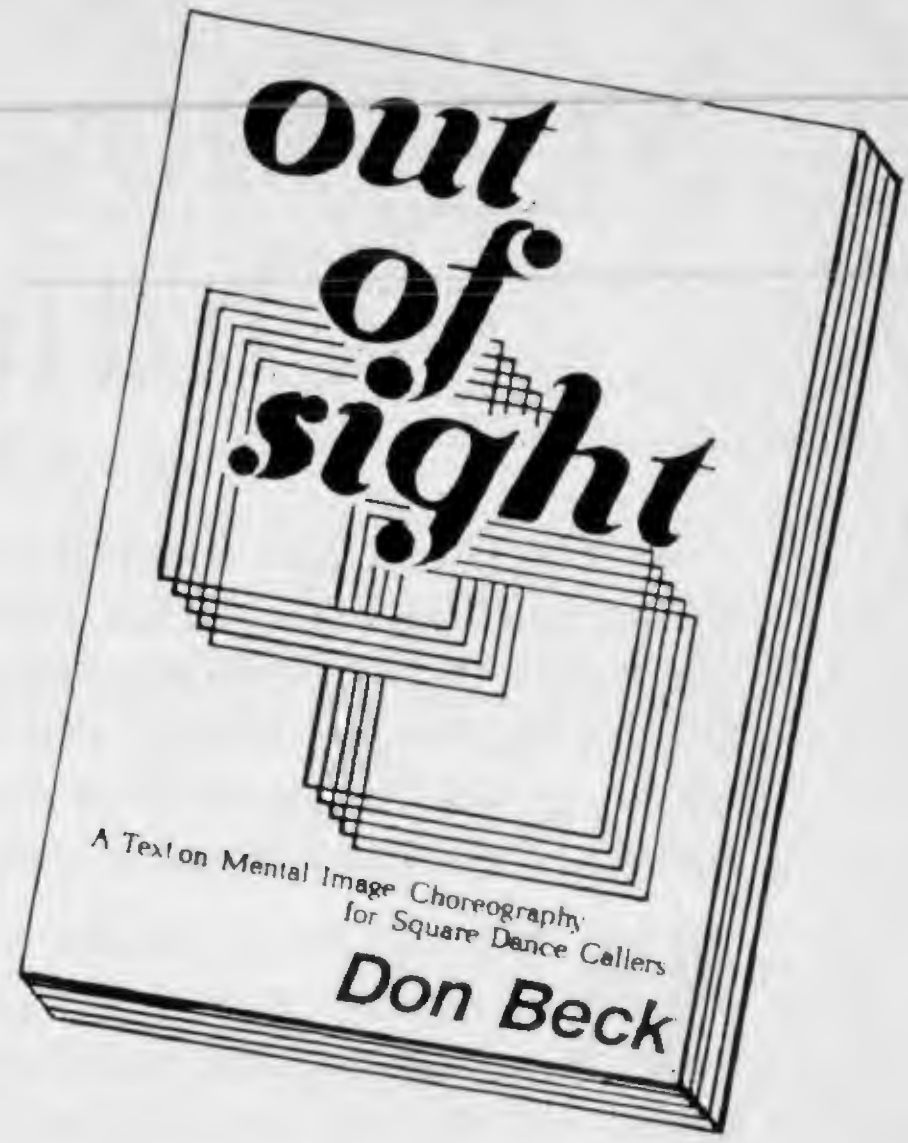
Quarterly Selection Programs — REVISED

AS A MEANS OF putting a rein on an almost uncontrolled flood of new movements continually coming into the activity, Callerlab a few years ago instigated a Quarterly Selection program for Mainstream square dancing. The concept of this program, was to suggest one, two or no Quarterly Selections for each three-month period, starting in January. This means that a maximum of eight Quarterlies might be introduced in any given year. Eventually it was thought wise to eliminate the summer quarter (July, August, September) which lowered the potential number of Quarterlies to six in a given year.

In time, both the Plus and the A1 programs opted for Quarterlies and, while the basic intent was fine, it became obvious that, when combining the three programs for those who had reached this intensity of dancing, the field would once again be loaded with new movements. The growing concern has brought about suggestions for an improved program which, if fully implemented, would provide

Please see **QUARTERLIES,** *page 86*

New Publication is "Out of Sight"



OUT OF SIGHT by Don Beck — 176 W. Acton Rd., Stowe, Massachusetts 01775, $20 per copy, plus $1 postage and handling

THE AUTHOR'S FINAL REMARKS on page 209 of this informative text, "Think and enjoy so your dancers can enjoy without too much thinking" sums up the attitude Beck takes on the entire concept of sight calling. Subtitled "A Text on Mental Image Choreography for Square Dance Callers" it is based on the concept that *adlib* choreography, followed mentally, is possible by the average caller.

In his comments on the book, veteran caller, Bill Peters, had this to say, "This text is not on sight calling. The book is on Mental Image Calling which is a different system and it is, in my view, the best book ever written on the subject. It's very, very clear and very nicely done. It has its share of humor and treats it very well. Don Beck puts mental image calling in the proper perspective and shows its relevance and value and does a very nice job on the actual method of how to go about doing it.

"Mental image calling requires the caller, with every single command he calls, to keep mental track of whether the call effected a partner change or not. In other words, if you do a right and left thru, you don't change partners. In Beck's book that's shown as an 0. If you do a lady's chain that's an X and, that call does change partners. Every call falls into one of the categories Don lists in his book. Either it does change partners or it does not and one of the things you have to do is keep track and be sure you cancel out. In other words if you start out with one partner, no matter how many calls you call, you keep track so that you can tell if you change partners or not."

The book is dedicated to the late Jay King, of whom the author says, "I owe very much to the late Dr. Julius King, who started my ball of understanding rolling in the direction it eventually took. Jay, through his book, *The Fundamentals of Hash Calling*, and through his many hours of listening to my interpretations of what he thought he had written helped me see there was more to calling than just memorizing material. He started me on the road to thinking about choreography and showed me the door to the fascinating world of choreographic logic and creativity. He helped me to see that it was still a state-of-the-art science and that it was okay to think beyond what others had written. . ."

A section of what is in this book titled "Introduction to Mental Image Choreography," previously appeared in SQUARE DANCING magazine in February, 1978.

Broken into short chapters, the book is well written and should prove helpful to those callers wishing to grasp a more thorough knowledge on mental image choreography.

My How the Outlook Changed

by Dick Brown, Bellevue, Nebraska

A few years ago, Dick Brown wrote an article on the dancers' side of square dancing. From the "other side of the mike" he painted a fairly rosy picture of the the caller while pointing out a few places where the activity could be improved. Basically, he felt things were going pretty well. When his wife, Jan, became ill and was no longer able to dance, a decided change took place in Dick's dance habits. As a less frequent, partnerless dancer he began to see things differently.

WE HAD BEEN SQUARE DANCING 25 years and still getting to about three dances a week when it happened. Jan's increasing problem with walking and dancing was finally diagnosed—multiple sclerosis. She came out of the hospital with a prescribed regimen plus physical limitations that stopped our dancing right in our tracks.

What to do? Our lives were wrapped up in square dancing and all of our friends were involved too. We did what everybody does—adjusted our lives to the new situation. The members of our "home" club (a couples-only club) of 20 years very graciously continued to accept us, even though only one could dance. I left the high-frequency dancer ranks and joined the once-or-twice-a-month group. Jan did more socializing and I became an infrequent single dancer.

Let me tell you, the view is all different from my new position in square dancing. For the first time in many years, I have approached a dance with apprehension concerning what figures the caller was going to throw in for excitement. Now that I am out scouting for partners from all corners of the hall, that subtle sense of confidence gained by dancing with close friends is missing. Things are not nearly so secure and pleasant in a square with six or seven strangers and you're not sure about your ability to stay up with the calls.

A few months ago, I was thinking about square dancing when it hit me—I was in the same situation that confronts most *new* dancers. For the first time in 25 years, I could *feel* many of the pressures a new dancer feels but with some perspective. As of that moment, I approached square dancing a little differently.

We had been active in various leadership roles from club to LEGACY and spent probably hundreds of hours writing, talking and thinking about dropouts. However, I must confess, I wasn't doing much about the conditions that cause dropouts except writing, talking and thinking about them. Let me assure you that square dancing has a new worker out in the trenches—in the middle of shattered squares, holding shaking hands with all the smiles and affection that can be generated by a genuine appreciation of the situation.

Square dancing is a group activity and new members look hard for signs of acceptance (or rejection). I *make sure* they know I accept them and enjoyed the dance regardless of the chaotic conditions sometimes created by "load the

boat" or other complex figures. In fact, my goals have changed from successful accomplishment of a difficult rhythmic dance to just having fun. I laugh a lot more.

With my less frequent dancing and the change in goals, I have found the number of figures called at a dance simply isn't important. Getting out, socializing and dancing together make the evening.

Over the years, we have been involved in several conventions and festivals. One of the things we learned not to forget about was arrangements for singles. I didn't understand why but I knew some people would raise their voices if we forgot. Now I understand. When a single at a couples' dance scans the non-movers for a partner as the music starts, he or she doesn't know why a prospective partner is sitting one out: is it the "he" or the "she" that is tired? Now I sigh with relief when I can find a single because I *know* I'm not imposing on anyone. Singles do need a place to meet at large dances; it's hell scouting the bleachers and hallways for a partner.

I'm a very lucky person to have Jan for a partner in living. She is still very much my partner in square dancing activities. It is just that now she can't square up with the rest of us. Other people have remissions and we're waiting for Jan's to come along. Meanwhile, I've had the opportunity to regain the beginner's perspective and like it. It feels good to be accepted by strangers and getting goofed up is fun again. □ □ □

You Are Our Best Salesperson!

COMING SOON is the year of the big PUSH, the time for a drive for new subscribers — a chance to earn dollars for you, your club or organization and an opportunity to help us grow.

Anyone who subscribes and reads SQUARE DANCING knows of its value to the dance enthusiast, the caller, the leader. Sad though it may be, there are thousands, even tens of thousands of people, who do not subscribe and perhaps greater numbers who have never heard of us. We would like you to help us remedy the situation.

In addition to upping our "reward" to those who introduce the magazine to their square dancing friends, we will be announcing some great new subscrition drives for the coming fall season.

Let's face it, no one reaches more potential readers than you. Those who dance with you in your clubs and in the clubs you visit, those who come to your festivals, roundups and conventions and those who will be square dancing for the first time this fall in new classes — all will be fair game for your selling talents. There'll be rewards for every sub turned in, plus special incentive and sweepstakes awards for those who are lucky in drawings and for those of you who manage to sell the greatest number of subscriptions. Incidentally, the giant sweepstakes award last winter won Phil Aranguena, Elko, Nevada, a $1,200 Clinton sound system. Not bad. Just look around you in your own clubs and classes and at the thousands who attend your festivals. Certainly there must be many who are not presently subscribing. If you're interested in being a part of this program, send us a postcard. Of course, if you are already signed up in either our Sales Reps or our Callerlab Subscription Programs, no need to write. We'll keep you informed.

YOU are our major source in gaining new subscribers. We appreciate your help in spreading the word. □ □ □



The RED BOOT Boys, Mike Hoose, Johnny Jones, Don Williamson and Wayne McDonald kick up a storm with their "live" performance at the recent Callerlab Convention.

Personal Appearances —

they open new doors for recording artists

THE FIRST DAY OF BUSINESS MEETINGS had ended at the Callerlab convention in Chicago. The various dinner speakers had added mainly serious messages and the 800 callers and partners who filled the huge dining complex were ready for a change of pace. Sudenly the big (western) band sounds brought everyone to attention. On a special stage erected in one corner, four members of the Red Boot label kicked off a half-hour concert that virtually brought down the ceiling and brought the audience to its feet.

This was the first many had ever heard of the entertainment capsules that are becoming the "in-thing" with a number of the labels. And why not? If you listen to some of the singing calls by the featured callers on a number of the labels today, you can recognize that, in addition to being technically fine as callers, many of the artists possess talents that would compete favorably with some of the country western singing stars.

In the last few years special dances, sometimes involving a complete weekend, feature the calling staff of one of today's square dance labels. Dividing the workshop and evening calling responsibilities, the combined efforts of the recording callers provide the dancing. Then, when the big dance Saturday evening is over and it's time for refreshments, the dancers relax and listen as their callers become entertainers and put on a full scale, professional show.

Versatility Plus

One thing that struck us as we were swept up by the show in Chicago was the versatility of the quartet. The variety of their programming, swinging from original tunes to old favorites, from patriotic songs to gospel tunes led us to believe that, possibly, these callers had found an outlet for other talents they possessed which, had it not been for the field of square dancing, might never have been allowed to develop. □ □ □

What do I expect of Angels?

by Bill Killey, Park Forest, Illinois

DANCERS FREQUENTLY ASK me what I expect from angels, or tell me that they feel they are not good enough dancers to be angels. This is often said about five seconds before I'm ready to start another tip, so I never have time to respond properly. I decided to think it through and put my ideas down in writing.

The first thing I expect is that angels will be friendly. Angels should mix with student dancers during the tips and between tips. Occasionally student dancers will take lessons with more than one club. The club they decide to join will be the one that they find most friendly, the people with whom they enjoy being. Later in their dancing life, these dancers may join clubs on the basis of program (formerly level), the talent of the caller, the proficiency of the members, etc., but at this moment, the new dancers select their club on its friendliness.



Bill and Margaret Killey

Bill and Margaret Killey were introduced to square dancing at a one-night stand in 1972. This led to a 75-basics beginner class and then in 1975 Bill got the "bug" and took up calling. Callers colleges with Harold Bausch, Dick Han and Bill Peters all added to his knowledge. This year he became a full member of Callerlab by attending the Convention in Chicago. Bill calls for three clubs, teaches three beginner classes a year and one Plus workshop. He is an active member of C.U.E. (Callers United to Educate), his local callers association. The Killeys work together as a team and both hold down full-time jobs in addition to calling and dancing.

Watch for the dancer or couple who always sits away from the crowd, perhaps behind a table (which acts as a shield for them), or a long ways away from the refreshments. The couple who gets their refreshments and quickly sits down without chatting with others is probably shy and needs your friendship. The couple who is always last to get up for a tip probably feels they are not being accepted by the group (both angels and students), possibly because they are not good dancers. These people need your friendship.

Mixing Important

I also like my angels to mix with the students during the dancing, to take a student as a partner, without being reminded. Some people suggest the use of various gimmicks to mix angels and students (have all the angels form a ring and then have the students pick up an angel for a tip, etc.). I don't believe in forcing dancers to do something they don't want to do. I feel that once the angels know how I would like them to help, they will be willing to mix without gimmicks or constant reminding.

Mixing with students doesn't mean just being partners with the "good" dancers (or the good looking ones!). It also means being part-

ners with those who have trouble remembering left from right. The fact is—the poorer the dancer—the more they need your help and friendship, especially during the early weeks of lessons. You may find that a particular couple does not like to be split up; they prefer dancing with their spouse. OK, let them, but give them company in their square.

Angels' Ability

Now what about the dancing ability of the angels? I expect that the angels will have learned how to listen, and that is all I really want. Experienced dancers can help better if they listen to the instructions given to the students. I don't expect the angels to be teachers. Angels can help the new students better by pointing to where the students should go than they can by pushing or pulling them.

And all angels know that callers don't want talk while the caller is talking or calling. Angels can help get this point across to the students by signalling to them to be quiet also.

And all angles know that callers don't want the angels to do any nonstandard movements that have not been taught—no two-handed left allemandes, no waist swing do sa dos, no hip bumps, no twirls, etc. These unorthodox moves only confuse the new dancers.

In summary, "What Do I Expect of Angels":

Be friendly.

Mix with students.

Guide them with signals, no pushing or pulling.

Don't confuse them with gimmicky moves.

Most important of all: BE FRIENDLY.

THE PAST.....

LEGACY

THE FUTURE...

a very unusual organization

HAVE YOU EVER THOUGHT what the word, legacy, means? If you check your local dictionary you will find it defined (in part) as "a gift. . . something received from. . .a predecessor. . ." And that is exactly what the trustees of Legacy aim for. They have charged themselves with the responsibility of continuing communication within the square dance activity and perpetuating it so as to leave the best of the past and the present to the future.

Legacy encompasses all the component parts of the square dancing hobby, i.e., dancers, callers, cuers, leaders, publications, record producers, suppliers, conventions, foundations, special interest groups. The members of Legacy, known as trustees, meet biennially to discuss leadership, propose solutions for problems, analyze the activity and provide support where it is needed.

Legacy is probably most visible through these on-going projects: (1) An every-other-year survey of square dancing, nation-wide. (Results of the last survey have been reported in depth in this magazine.) A new survey will be taken this fall. If you or your club have not participated in this in the past, be sure to fill out one of the questionnaires this year and be counted. (2) Mini-Legacies which are encouraged by the parent-organization and are short leadership courses sponsored by a local association. Legacy maintains a talent bank of trustees capable of conducting such events. (3) Square Dance Month (formerly Square Dance Week) will be September and promotional ideas for this period may be obtained by writing Harvey and Gerry Hanggi, Chairmen, 395 West Minnesota Ave., Roseville, Minnesota 55113. (4) Maintaining a Hot Line in six different sections of the United States where contact will bring a follow-up communication within the square dance world.

A recent program started by Legacy is a Dancer Answer List. Individuals who have been a part of square dancing for some time have offered their telephone numbers and are available when you need help. If they don't have an answer, they will make suggestions where you might find one.

For further information about Legacy, what it is and what it does, contact the Executive Secretaries, Don and Vera Chestnut, 2149 Dahlk Circle, Verona, Wisconsin 53593.

Legacy's Dancer Answer List

(please keep for reference)

United States

Alabama Mel Estes 205/553-4355
Alaska George Ioanin 907/333-8022
Arizona Harriet Miles Kellen 602/832-2025
Arkansas Nadine Higgins 501/664-3910
California Bob Osgood 213/652-7434
Colorado Herb Egender 303/755-8161
Connecticut Jim Harris 203/887-0232
Dist. of Col. Paul Hartman 301/946-5241
Florida Chet Vetter 813/754-5758
Georgia Dan Martin 404/736-2440
Hawaii Naaman Moorehouse 808/488-4513
Idaho Bill Brandon 208/523-0389
Illinois Marv LaBahn 312/423-9222
Indiana Ted Vaile 317/473-9637
Kansas Sam Clements 316/684-8824
Kentucky Stew Shacklette 502/422-2421
Louisiana Jim Joly 504/885-0973
Maine Hillie Bailey 207/843-7871
Maryland Peter J. Zukauskas 301/879-1842
Massachusetts Red Bates 617/566-8672
Michigan Jack Cook 616/456-9823
Minnesota Gerry Hanggi 612/484-3725
Mississippi Gordon Goss 601/825-6831
Missouri Bo Semith 618/288-9838
Montana Ray Granger 406/273-0141
Nebraska Dick Brown 402/291-1162
Nevada Bob Smith 702/322-8012
New Hampshire Joe Casey 603/742-9225
New Jersey Peg Tirrell 201/568-5857
New Mexico Bill Litchman 505/247-3927
New York Bill Jenkins 518/251-2835
North Carolina Sam Rader 704/867-5718
North Dakota Virgil McCann 701/599-2285
Ohio Cathie Burdick 419/433-2188 or 433-5043
Oklahoma Howard Thornton 405/732-0566
Oregon Jimmy Carney 503/773-8055
Pennsylvania John Kaltenthaler 717/646-8411
Rhode Island Dick Leger 401/253-3242
South Carolina Tom Heyward 803/249-3235
South Dakota Glen Zea 605/332-7536
Tennessee Bill Crawford 901/743-8405
Texas Vivian McCannon 512/826-2982
Utah Walt Cole 801/392-9078
Vermont Ethel Alley 802/773-2561
Virginia Clyde Homan 804/461-7851
Washington Bob McNutt 509/588-3275
Wisconsin Vera Chestnut 608/845-6622

Canada

Alberta Phil Rutter 403/523-3124
British Columbia Vic Harris 604/534-6464
Manitoba Thor Sigurdson 204/373-2851
New Brunswick Ches MacKay 506/382-8703
Northwest Ter. Bob Fyfe 403/873-2558
Nova Scotia John Essex 902/861-1559
Ontario Bill Cooper 416/277-2489
Prince Edward Is. Murray Mayhew 902/894-3338
Quebec Allan Marjerison 514/697-3442
Saskatchewan Terry Mallard 306/374-5250

Coming To The Olympics?

THOSE OF YOU heading for Southern California the end of this month may be wondering whether to toss in western shirts, a petticoat or two and dancing slippers. By all means, do. The welcome mat will be out for square dancers coming from all parts of the world. Here are the addresses and telephone numbers of some square dance publications in the area which include directories of where to dance: *California Square Dancer, The Blue Book*, PO Box 5972, El Monte, CA (818) 442-9944; *Open Squares*, 10518 Long Beach Blvd., Lynwood, CA 90262-(213) 564-2325; *Local Square*, 17061 Montura Drive., San Diego, CA 92128-(714) 271-7324.

Next month's issue of SQUARE DANCING will have a complete updated list of Information Volunteers. In the meantime, take note of these halls active most nights of the week!

Elaine's, 11128 Balboa Blvd., Granada Hills, 91344-(818) 363-0131-Elaine Young.

MacDonald's Barn, North Hollywood, c/o Ray Rose, 13440 Erwin St., Van Nuys, 91407-(818) 994-6327.

Pioneer Town, Santa Ana, c/o Joyce Doss, 9702 Bolsa #10, Westminster 92683-(714) 547-3587.

Country Corral, 12041 Beach Blvd., Stanton, 90680 (714) 892-1902. Bob Cottington

Come Visit Us

Of course while you're in the area pay us a visit. We'd enjoy meeting you and showing you around the place. The Hall of Fame is on display as are other exhibits. Just be aware if you do come over that, as a working operation, the place may look like a cyclone has just hit it. Our office hours are usually nine to five, Monday thru Friday. Our office number (213) 652-7434. Just to make sure that it's business as usual, give us a call before dropping in.

Healthy Snacks for Hungry Dancers (or) How to Shake a Leg Plus A Pound or Two

by Barbara McDonald,
Los Angeles, California

HURRAY FOR THE red, white and blue; let's try something new. Crisp vegetable appetizers are springing up. If you're tired of serving and eating heavy-duty, pound-producing goodies, welcome dancers with vegetables. Leave those chips in the pantry and serve vegetables and/or fruit at your next dance.

Recipes like Stuffed Snow Peas, Dilled Baby Carrots and Tomato Bites will set a colorful spread and feed a crowd — healthfully, as well as inexpensively. For example, the recipe for Cheesy Cucumber Slices yields 4½ dozen appetizers, all for the price of three cucumbers, a little cheese and seasonings. And, as a bonus, each of these recipes can either be partially or completely made ahead of time.

Several of these appetizers call for a piping filling using a decorating bag. Of course, you can spread the mixtures with a knife or the back of a spoon, but piping makes any appetizer look prettier and it's a neat method. If you've never used a decorating bag before, I hope you'll try one. A short-cut piping method can be done with Kraft cheese spreads, obtainable in containers with tips for quick fillings, but these are more costly.

Those individuals who wish to avoid calories, cholesterol, additives, etc., can simply munch on the vegetables or fruit and forget the dips. However most of your dancers will probably enjoy the extra treat. Some of these recipes take a bit more time and effort but the gourmet result is worth it. Here are several suggestions; the choice is yours.

Stuffed Snow Peas

2 dozen fresh or frozen snow peas
3¾ cup whipped cream cheese, softened
2 tbsp orange juice
1½ tsp horseradish
1½ tsp freshly ground pepper
Grated orange rind

Thaw peas, if frozen. Trim ends from peas and place in a steaming basket or colander. Plunge basket into boiling water and remove immediately. Place peas in a bowl of ice water to cool quickly. Remove from water and refrigerate.

Combine cream cheese, orange juice, horseradish and pepper. Stir until smooth. Chill at least one hour.

Using a sharp knife, carefully split one side of each pea pod. Spoon cream cheese mixture into a decorating bag fitting with a medium tip. Pipe a ribbon of the cream cheese mixture into the snow peas (about 1½ tsps in each pea). Spoon in mixture carefully if you do not use a decorating bag.

Sprinkle with grated orange rind. Refrigerate until ready to serve. Yield: 2 dozen

Cheesy Cucumber Slices

1½ cups (6 oz) farmer-style cottage cheese
2½ tbsp commercial sour cream
3 tbsp minced onion (fresh green, if possible)
½ tsp dried herb seasoning
3 small cucumbers
Paprika
Sprigs of fresh thyme or parsley (optional)

Combine cottage cheese, sour cream, onion and herb seasoning in electric blender; process until smooth. Chill.

Score cucumbers lengthwise (do not peel) using a lemon zester or vegetable peeler point. Slice crosswise into ⅛" slices; place on serving platter.

Spoon cheese mixture into decorating bag with a broad tip; make a rosette of the cheese mixture on each cucumber slice. Sprinkle with paprika and top with spring of thyme, if desired. Yield: About 4½ dozen.

Dilled Baby Carrots

¾ cup white wine vinegar
¼ cup water
¼ cup honey
½ tsp dried whole dillweed
½ tsp mixed pickling spice
Dash of salt
½ lb baby carrots, scraped (larger carrots may be used, if cut in half)
Spigs of fresh dill, if available

Combine all ingredients (except carrots) in a large saucepan; bring to a boil. Add carrots. Cover and reduce heat; simmer 10-12 minutes or until crisp and tender Remove from heat and pour mixture into a plastic container. Set container in bowl of ice water to cool quickly. Chill.

Serve with a slotted spoon. Garnish with sprigs of dill. Yield: 12-15 appetizers.

Load the "Endive" Boats

2 small heads of Belgium endive
½ cup whipped cream cheese, softened
1 (2 oz) pkg. blue cheese, crumbled
½ tsp dried whole dillweed
Few drops of milk
Pimento strips

Peel leaves from core of endive. Wash leaves and pat dry with paper toweling. Place in plastic food storage bag and refrigerate until ready to assemble.

Combine cream cheese, blue cheese and dillweed. Stir with a fork until blended. Add a few drops of milk if necessary to make cheese piping consistency. Load cheese mixture into decorating bag, fitted with medium tip. Pipe cheese mixture down inside spine of each endive leaf (about 1 tsp on each). Top with a pimento strip.

Refrigerate until ready to seve. Yield: About 1½ dozen.

Tomato Bites

1 pint box cherry tomatoes
Few drops of milk
4 oz chive cottage cheese
Fresh basil, parsley or watercress leaves

Wash tomatoes. On cutting board, with stem end down, slice off top third of tomatoes. Stir a few drops of milk into cheese, if necessary, to make it piping consistency. Spoon cheese into decorating bag fitted with a medium tip. Pipe about ½ tsp cheese on bottom portion of each tomato. Insert basil, parsley or watercress leaf into cheese in each tomato so that it stands upright. Top with tomato caps, placing caps sightly off center of bottom portion to allow leaves to show.

Refrigerate until ready to serve. Yield: About 2 dozen.

Rusty's Curry Dip

1 large commercial sour cream
1 envelope green onion dip mix
3 tsps curry powder

Combine all ingredients. Refrigerate over night. Serve with raw carrots, cauliflower, celery, jicama, radishes and/or cucumbers. Will serve six squares.



Barbara's Tuna Dip

1 large container large curd cottage cheese
1 large container commercial sour cream
½ cup pickle relish
½ cup Miracle Whip
1 small can water-packed white tuna

Mix all ingredients in bowl and serve with platters of raw vegetables. Will serve six squares.

□□□

Don't forget that popcorn is a healthy snack, especially if you leave off the butter and salt.

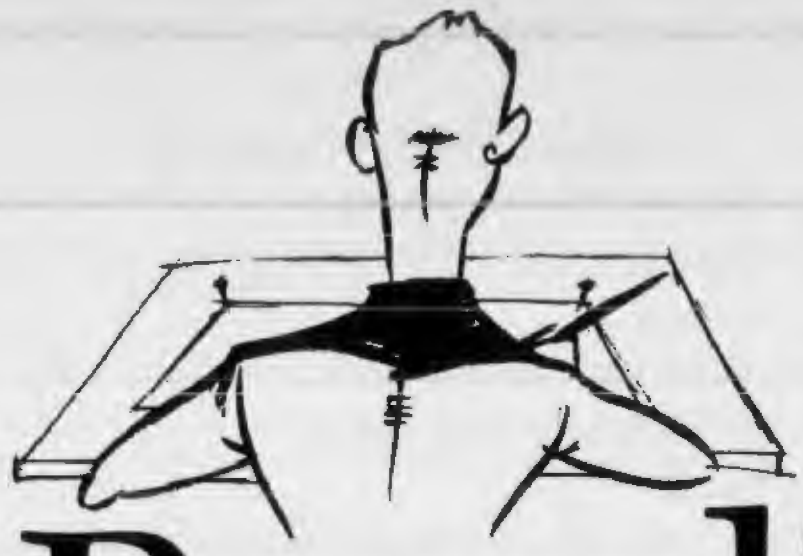
Don't overlook bananas, oranges, melons, strawberries, apples and other good summer fruits. Cut into bite-sized pieces, they make beautiful and delicious fruit platters. Or serve them in a hollowed-out melon shell for an attractive centerpiece. If you want to let your artistic bent have full rein, carve the melon shell to look like a basket or a whale, or etch the outside of the melon in a mosaic pattern.

I like to serve fruit yogurt along side fresh fruit as a dip and particularly like pineapple, apricot, strawberry and lime yogurt.

Happy, healthy snacking can be rewarding and it's nice to know all the good dancing exercise we're getting isn't blown on some 1,000 calorie dessert afterwards.

Keep swinging!

What's on the Drawing Board?



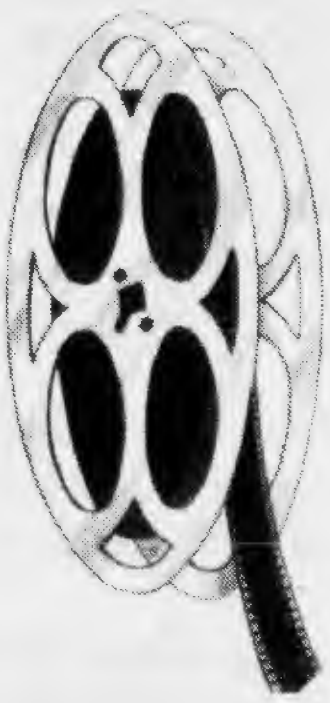
IF YOU'RE A LONG-TIME READER of Sets in Order (SQUARE DANCING) then you have become accustomed to some of our frailties. From time to time, we've started a series or a special program in the magazine and then, suddenly one day when you pick up the latest issue, you find no mention of it. Perhaps, you think it's just missing this month; it will certainly show up in the next issue. But then after a number of months when it doesn't show up you tend to forget it ever happened. Just about that time, the series, or one similar to it, may start up again.

July and August are our planning months for the coming year, for actually, in square dancing (at least here in the Northern Hemisphere), the square dance year starts in September and, in many communities, ends with the beginning of hot weather, the end of May or early June. That isn't to say that square dancing doesn't go on throughout the summer months but it sometimes takes on a different appearance, at least until most of the folks are back from their summer holidays.

Occasional Interruptions

Getting back to the magazine, we tend to "drop one shoe," frequently starting a program and then holding back on it for awhile. Sometimes this is deliberate, often it's an oversight or perhaps we wake up to the realization that we've, for the moment at least, run out of material to write about on that particular subject.

Take the series we've been doing on a potential film for square dancing. There was little about it in the June issue, but in May we ran through a tentative outline of possible contents. The next move is a multiple operation. We've been talking to a number of individuals who are in the business of putting films such as this together, checking on logistics, costs, locations, dancers, etc. First, however, we're interested in feedback from dancers and dancer-leaders on the whole concept of the series.



FILM

Most especially we need to hear from those who would be in a position to use such films as short "drop-ins" during class as a means of indoctrinating new classes to the many aspects of the activity. What feedback we've received thus far is encouraging, but we need more—lots more. As we mentioned in the beginning, we realize that a film series like this, whether it's on 16mm film or video cassette format, will not be inexpensive. At this point in the planning this does not appear to be a major hurdle.

Will a film series such as this be used? Will it be valuable enough to those who instruct new dancers to be used as a means of building interest and more thoroughly indoctrinating the new dancers? If a film series was available and no one took advantage of it, there would be little value in proceeding further. Let's have some input. We'd be particularly interested to hear from clubs, callers and associa-

tions who might make a program such as this available to classes and clubs in their area.



1. 2. 3. 4.

What About the F.D. Emblem?

Cover Art: Last February the cover of this magazine had rough sketches of four possible designs, one of which would be finished and used on our cover when square dancing was officially named the Folk Dance of the USA. We've had a healthy response on the designs and we'll be taking the results to our artist to have him work up a final. Just in case you're curious, illustrations two and four received the most votes. There were good constructive criticisms on all four which may lead to a good blending or composite when the final is completed. Thanks for taking part.

The CallerText: We could start out by saying this is a sensitive area, but we won't. A great percentage of our efforts these days is directed to the final shaping of the book. You may have noticed in recent months that we have added various chapters to the magazine, necessary, in the eyes of the editors, if the text is to cover the full scale of caller training. This time, when we say that our plans are to complete the book by the end of this year, we say it with every good intention. It's going to be a fantastic book with more than 60 authors and perhaps with more than 500 pages in a format similar to the Caller/Teacher Manual. Hang in there just a little bit longer. We'll let you know when it's ready to order.

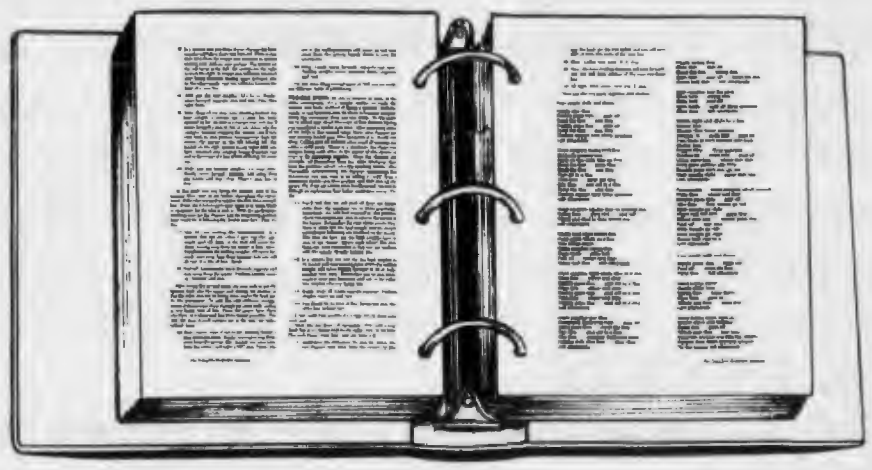


P.O.P.

P.O.P./The Public Opinion Poll: We've run several segments of this starting late last year and have enough material from the last Legacy poll to continue the series. However, we feel we've covered the most important segments and a new questionnaire will be circulated by Legacy members sometime this autumn. We may still do another chapter or two on last year's findings.



The Plus Movements Handbook: With only one movement added and minor changes made in the list, the current edition of the Plus Handbook is correct and useable as it stands. An update when the present list has been "frozen" for a hoped for three years may include the new glossary of terms.



CTM—The Plus Supplement: In keeping with our on-going program of providing manuals for callers, we are well into the special supplement covering the Plus movements in a format similar to that of the earlier Caller/Teacher Manual. This volume, reflecting all the updating decided upon by Callerlab at its April meeting, will be completed as soon as the Callerlab members vote on a list that is reasonably permanent.

Other features of the past are being reconsidered along with half a dozen ideas for additional special features during the balance this year and in 1985.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

AT THE CALLELAB MEETING in April the Callerlab Advanced Dancing Committee approved, on a one year trial basis, a booklet/brochure on Advanced dancing. This booklet was the brainchild of Kip Garvey, Chairman of the Callerlab Advanced Committee until April, 1984. In the course of developing the booklet, Kip solicited and received the help of several Advanced callers and editors. The booklet was provided to all callers at Callerlab for their perusal and information. Since it is on trial for a year, those with constructive suggestions for betterment of the booklet should direct them in writing to the new chairman of the Advanced Committee, Chuck Stinchcomb, Box 304, Beltsville, Md. 20705. Suggestions should include specific rewording and not simply comments that the text is misleading, or wrong, or whatever.

The purpose of the booklet is to give callers, and to some extent dancers, insight into the area of Advanced dancing. Until the one-year trial is over, the booklet is not, strictly speaking, the official opinion of Callerlab. The reason for the one-year trial is to allow all those who, as a body, make up Callerlab to make their voice, and those they represent, heard. Booklets may be obtained in quantity for the cost of production and mailing from the Callerlab office, Box 679, Pocono Pines, PA. 18350.

The booklet consists of six pages (about 4,000 words) with 10 subsections. The subsections include a History of Advanced Dancing tracing its beginning with Callerlab in 1977. The Advanced program is a creation of Callerlab and was derived essentially from the Challenge program. Another section is entitled, What Is Advanced Dancing Today? As the title suggests, this section discusses a few of the features of Advanced dancing that make it different from Plus and Mainstream — including repertoire, formation awareness, and extent of APD.

There is a paragraph on splitting the Advanced program into two categories, A-1 and A-2 — viz.: What About A-1 And A-2 Dancing? A major topic is entitled, How Difficult Is Advanced Dancing? Somewhat arbitrarily, three degrees of difficulty have been defined: easy, standard, and hard. The dividing lines between them are, of course, fuzzy. The differences are in the areas of formation and dancer arrangement (APD), in-text calling hints (cues), and stacking (the percentage of Advanced calls relative to MS and Plus calls in a sequence).

One section asks, As A Dancer, Is Advanced For Me? Questions of dancing frequency, experience, and styling are all discussed. Following this is a section of How Can I Get Started? This is directed to the dancer and offers suggestions of how to make contact with Advanced clubs and organizations.

The next section is As A Caller — Is The Advanced Program For Me? Here criteria for aspiring Advanced callers include: Dance it first; be able to sight call; learn to write and create your own material; be very aware of body flow and choreographic mechanics; learn the definitions correctly and well; understand the social responsibility; and be responsible for your own actions. The next section, As A Caller — How Can I Get Started?, gives suggestions to the caller who thinks he wants to do Advanced. Questions of how to get dancers, how to teach additional skills they will need, the problem of reteaching, exercising proper judgement, and use of innovative choreography are all discussed. The question What Is A Star Tip? arises often in relation to Advanced Dancing. Its definition, origins, and place in the program are all discussed. In conclusion . . . the booklet is designed to give the reader insight into what he can expect, as well as what is expected at the Callerlab Advanced Dancing Program.

At the Advanced Committee meeting where the booklet was eventually approved, significant aspects of the booklet were discussed. The question of the fuzziness of easy, standard, and hard was addressed. It was pointed out that few dances are ever advertised as hard, but this does not preclude the

understanding of the concept and, indeed, hard Advanced dances do exist. In the end it seemed that the intuitive understanding of the words was sufficient and that it would serve a useful purpose in the booklet to comment on this aspect. No one, for example, suggests that specific sub-levels be created and that the National Convention, for instance, must accommodate them.

In the final analysis it was the view of all the callers present at the Callerlab Advanced Committee meeting that using the booklet for a year will be useful, and responsible critique will not be ignored. It is my view that whatever shortcomings this booklet may have, the idea is a good one and all the programs should undertake to produce one on their program, after which Callerlab could then combine them for a description of the whole activity from the top down and from the bottom up.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

EVERY ONCE IN A WHILE we tend to ignore certain basics on the Mainstream list. The basic movement divide is a good example. We tend to put it in early in a set of lessons because it is part of the separate family and then use it little afterwards. It's too bad because it is an excellent movement and dancers have few problems with it, if they are allowed to dance it often enough that they become comfortable dancing it. The trick is to use some imagination and construct your modules so that if the set breaks down you can get out to a left allemande quickly.

The following two setups should help you get started. The setup to a zero box is pretty standard and the dancers seldom get lost. The setup to a zero line has the spin the top and the divide finishing about the same time. The dancers need to recognize that the right and left thru flows right on without stopping. When it is done this way it is very smooth.

ZS-ZB	ZS-ZL
Heads square thru five hands Sides divide and Star thru Pass thru Trade by	Side ladies chain Four ladies chain three quarters Heads spin the top Sides divide and Everybody right and left thru

The four zeros below illustrate two positions for executing a divide. The first two have the outside dancers facing in to the center of the set. The second two have the dancers facing out with their backs to the center of the set. The two positions have an entirely different feel for the dancers and will take some practice.

ZB-ZB	ZL-ZL
Pass to the center Centers square thru Outsides divide and Star thru Right and left thru Dive thru Pass thru	Star thru Dive thru Centers right and left thru Square thru Outside divide and Star thru Everybody slide thru Right and left thru
Pass thru Centers square thru Others divide and Star thru and California twirl Slide thru	Square thru Centers square thru Outsides divide and Star thru and California twirl

The getouts are both constructed so that the divide comes right at the end of the module. The dancers will have had no problems if they spotted the corner when they started.

ZB-AL	ZL-AL
Pass to the center Centers slide thru Square thru five hands Outside divide and Star thru Left allemande	Star thru Dive thru Square thru three quarters Outsides divide Left allemande

Finally, here are a couple of conversion modules to finish off the package. Consider using the whole package some night as a workshop tip. Don't even tell them that you are using a basic usually taught in the first 10 weeks. You will be surprised how much fun everyone will have.

ZB-ZL	ZL-ZB
Pass to the center Centers swing thru Outsides divide Ladies trade Right and left thru	Pass thru Wheel and deal Centers pass the ocean Spin the top Outsides divide Right and left thru Slide thru

CONTRA CORNER

Using Contras for Teaching Square Dancing

by Coy Cowan, Tampa, Florida

HAVE YOU NOTICED that much of today's square dancing is done from contra formations? A zero line (1P2P) is a couple-facing-couple contra setup, and a zero box (Box 1-4) is an alternate duple facing the one below. When I finally realized this, it opened up a whole new set of possibilities for teaching square dancing classes, at least thru the Basic program and much of Mainstream.

I start the first night with a circle, of course, and sometime during the evening use the Virginia Reel. As a rule everyone will at least have heard of it, and it is a good drill for forearm turns.

At the first break I explain that "square dancing" is a generic term that includes any form of dancing where someone is up front telling them how to dance it. So, we'll be using circles and lines and that the so-called square is a small circle of four couples and therefore "square." The only magic in the square, as far as I know, is that it happened to fit into a log cabin living room with the fiddler/caller in the kitchen doorway.

I move from the proper Virginia Reel, Thady U Gander, etc., to alternate duples any time I need to get all the students on the floor. I find this setup to be ideal for teaching stars, chains, right and left thrus, square thrus, star thrus etc. In addition to getting everyone up, there are no sides and heads waiting their turn.

By the time we get to right and left thrus, Don Buzzingham's "Simplicity Contra" is a natural. From there on, more complex contras become available. Once we get to Basic 21 (circle to a line) we are dancing couple-facing-couple setups until such time as a getout is used to a left allemande. So "Slaunch To Donegal" (Beckett's Reel) and "Slant to Pretoria" are logical and fun.

Once we reach Basic 37 (swing thru), I find I must improvise if I need to get everyone on the floor. The following training contra evolved from a "Swing Thru Contra," one movement at a time, to its current form. ("Star Thru Contra" evolved into a "Spin The Top Contra" using swing thru, spin the top, right and left thru as a star thru equivalent.) I use such figures either as contras or as square dance modules. Any number of contras are usable as square dance modules by setting up a zero box, using the contra as a module and adding a getout to a left allemande.

When I use the following contra as a square dance module, I usually delete the right and left thru in line six and then get out with a square thru three quarters, and add another trade by to a left allemande.

WHEEL 'N DEAL & TRADE BY JIG

Suggested music: LS-320 Callison Hall Jig
Alternate duple

— — — —, The one below do sa do
— — — —, To an ocean wave 'n swing thru
— — — —, Boys run to the right with zeal
When there wheel 'n deal,
— — balance there
— — Star thru
Straight across, two ladies chain
— — — —, With the music chain 'em back
— — — —, Same two right and left thru
— — — —, Same two half square thru
— — Trade by to a new below, do sa do

Note: Double progression

4th NATIONAL Canadian Square & Round Dance Convention

August 2, 3, 4, 1984 Winnipeg Manitoba Canada

THE FLOOR, THE SOUND and the calling, all the elements required to assure good dancing, have been taken care of and the energetic convention committees are spreading the word:

Good floors are crucial and we have them! On the lower level of the convention centre the floors of the various halls are wooden. On the upper level they are polished cement but, in spite of no cushioning, are fine to dance on. Above all, there will be lots of room.

Sound at Convention '84 is guaranteed! Two testing dances have been held and the professional firm responsible for sounding indicates the sound will not be good — it will be great!

Who will be heard so well? Over 125 callers and cuers. Most have been featured at a previous national, some have been in the business of directing dancers for over 25 years and all will work to give you a good time.

Two Tip Slots

One of the nicer aspects is the time allotted for each caller. Time slots will be 30 minutes in duration, allowing for two tips each time up, and each caller will call at least twice during the convention. This means if you enjoy a caller you can check when he or she will call next and plan to be there. A real bonus for anyone looking for callers to book for future dances.

Here are a few brief profiles, selected at random, of some of the callers registered:

Tom Spratt, Ottawa, Ontario. Those who were at the convention held in Canada's capitol four years ago will remember Tom for his efforts in conjunction with dancing on Parliament Hill. An unusual aspect of Tom's calling is that he is legally blind, not able to see much beyond six feet. In spite of limited vision he is considered tops in the calling field and the combination of musical ability, interesting choreography and sharp hearing makes his calling a true pleasure to dance to.

Whitey and Sara Aamot, Waseca, Minnesota. A father/daughter team you won't want to miss. Whitey has been calling for 35 years and Sara for 10 despite being only 17 years old. Sara is also a recording artist with SunRa Records.

Art Shepherd, Christchurch, New Zealand. A recipient of the Callerlab Milestone Award for his long time devotion to square dancing, Art has called throughout the Pacific, the U.S.A. and in Canada. He has a special reason to be in Winnipeg this year. 1984 is the 40th anniversary of Art marrying Blanche during World War II, right in Winnipeg. So enjoy dancing to Art and wish both he and Blanche a happy anniversary when you run into them.

Orphie Easson, St. Catherines, Ontario. Calling for 33 years, Orphie calls fulltime for six clubs, from Mainstream through Al, and travels regularly. She is a lifetime member of the Toronto District Square and Round Dance Association and is on the Callerlab Board of Governors.

Malcolm Davis, Cambs, England. A regular visitor to North America, Malcolm has called in Canada and the U.S.A. in addition to many regions of Great Britain and Europe.

In mentioning these callers who will attend and call for you, we have passed over 123 others, all as interesting and as skilled. Space does not allow for complete coverage. However, at Convention '84 there will be space—space to meet them and to dance to them.

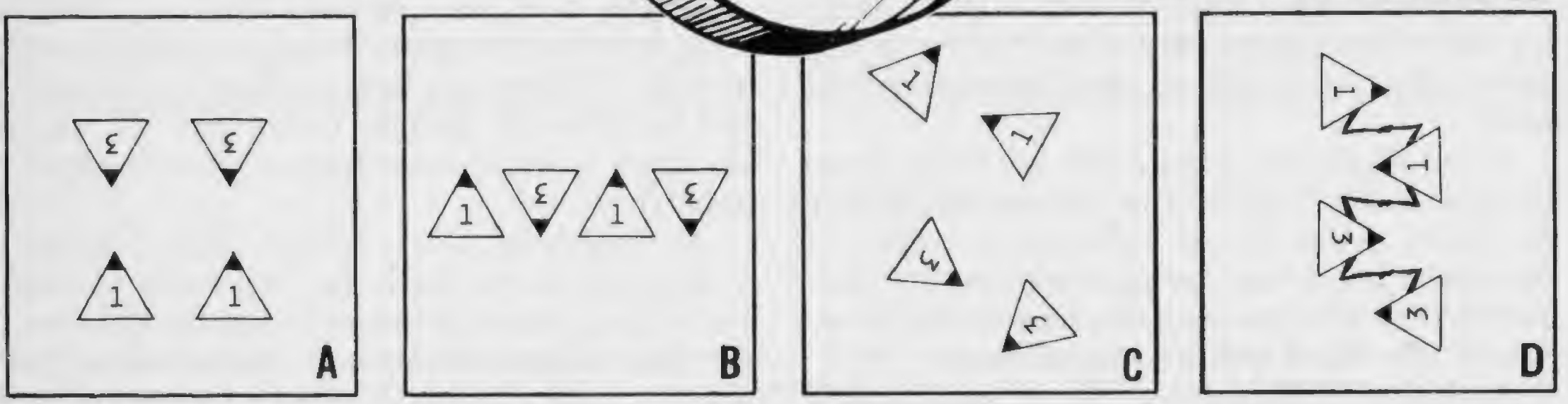
Callers, a good floor, and great sound will combine to make this a memorable event. The unmentioned element is the dancers attending. You know they will be enjoyable to dance with. But without *you* someone will be missing, so plan to attend. It will be an affair you will long remember. For registration information write Convention '84, PO Box 3927, Station B, Winnipeg, Manitoba, R2W 5H9.

THE WELCOME MAT IS OUT IN WINNIPEG

TAKE A GOOD LOOK

a feature for dancers

EMPHASIS CALLS
POINT OUT SOME OF THE
DANCER TROUBLE SPOTS



BARBARA: Both Joe and I commend the folks at Callerlab for the system they started a year or two ago of drilling dancers on some of the pitfalls that come up in today's dancing. During the early part of the year, our callers worked on Pass the Ocean. We noted that, for the most part, the dancers in our workshop group had no problem from what we call a "normal" setup. However, when the sexes were mixed, people tended to get confused.

JOE: A good part of the confusion is cleared away when dancers are reminded to forget whether they are playing the role of "man" or "lady" and think of being a *right-hand dancer* or a *left-hand dancer*. First, let's take a look at the definition of Pass the Ocean, which is number 36 in the Basic program. Note that our diagrams are neither the square (for a man) or a circle (for a lady) but triangles to indicate individuals, meaning we could have two men together, two ladies together, couples reversed, or all four individuals of the same sex.

BARBARA: Here it is, **PASS THE OCEAN:** Starting formation—Facing couples only (A). Dancers pass thru (B), turn in to face their partners (C) and step into a right-hand ocean wave (D).

JOE: That's all there is to it. Of course, there's the hangup many of us have when we, as men, feel we are taking the role usually played by the lady—and vice versa. Apparently the new breed of dancer is being taught, right from the start, to pay attention to the definition rather than the fact that an individual is a gentleman or a lady.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

Ray, who runs a very successful home program of clubs and classes, is constantly including new material for possible presentation in his workshops. With the idea that you may be interested in his findings, we present Experimental Notes each month.

EXPLODE IT: From a quarter tag: Wave dancers explode the wave; outsides face and pull by (as in explode the line), then fold to end in an eight chain thru position.

From a static square: **Four ladies chain . . . heads pass the ocean . . . Explode It . . . allemande left.**

The Dancers *Walkthru*

ANNUAL CLUB BIRTHDAY PARTY

HOW DO YOU MAKE CERTAIN that every club member's birthday is recognized? Do you keep an accurate list of birthdays? What about members whose special day never falls on a club night?

The Challengers of Billings, Montana, have solved the problem with an annual Birthday Night. Each January, a club-wide celebration is held. Members volunteer to bake 12 cakes and decide among themselves which month each one will honor. At refreshment time, everyone goes to the table of "his month" to partake of "his own" cake. The cakes are individually and beautifully made and, according to club reporter, Pearl Clark, "frosting and coloring sales in Billings' food stores rise that particular week." Cakes are decorated with snowmen, valentines, Easter bunnies, shamrocks, May baskets or anything that might portray the spirit of a particular month.

If, by chance, there are too many celebrants for one particular month and a cake quickly disappears, the dancer(s) just move to a less-populated month. In fact, some members have been known to go from table to table sampling the delicious desserts.

In addition to the annual celebration, the birthdays of club members are announced each month at a club dance.

Formation

The Challengers were formed in 1972 and are a by-invitation-only club. The format is to have time to look at workshop figures and the club is planned as a "second club" for dancers who wish additional dancing. Bob Mace and his taw, Ruth, handle the calling duties.

Meetings, dues and business are coordinated by a General Chairman and Co-Chairman; there are no elected officers. First and third Fridays are dance nights, with fifth Fridays being party or guest nights.

The special nights are highlights of the season with costume parties, bonnet parties, style shows, potlucks and general game dance nights being featured. Each Christmas a potluck is held with round dance clubs in the area joining the Challengers for one huge party. Round dancing has been an integral part of the Challengers from its inception, with Bob and Lue Shanks handling the cueing and instructing.

Interesting and challenging dancing is the key to this club, with party nights being the icing on the cake—especially at their Annual Birthday Party each January.

BADGE OF THE MONTH



When our group started in 1976 we were all new at it—both the dancers and the caller. But we had a good time and when we got through a tip with no mistakes, it really was a feat. When we were looking for a club name, it seemed appropriate to call ourselves the Fumblin' Feats.

We're going strong. We sponsor a Fumblin' Feats Festival each April and dance three Saturdays each month at the Ruth Brown School Cafeteria in Blythe, California. Guests are always welcome to join us in the best recreation there is.

—Elsie Schrader

FUN EXTENDERS

by Julius Baumann, Sugar Land Texas

FUN EXTENDERS come in many flavors for square dancers. That's the extra stuff that goes on after the dance, the cutting up with friends or sitting around a table at the local pizza parlor talking about the fun you had at the dance. The caller's there, too. He's usually the guru, holding court before his loyal subjects, still very wound-up from the night's activities, but, often as not, he and his taw are just one of the gang.

Fun extenders are the popular after party where they bring in a guy with lots of country-western records, food, snacks and soft drinks and the lights are turned down low for some serious couple dancing. Or you may meet at a friend's house after the dance. Here people are lying around on the floor, listening to the music, joining in on the conversation discussing the fine points of "load the top" or reminiscing about a super dance they went to, or planning the next one. Sometimes these get-togethers last until the early morning, sorta' like it was at high school or college. Only now we don't have to get up for school the next day or bear Mom's wrath when we get home late.

Party of the Month

My wife and I received an announcement from our Party of the Month Club: "Come one, Come all. Let's all enjoy some Fun in the Sun and great out-of-doors. We have reserved the picnic shelter at _____ state park at _____ (see attached map)." A picnic lunch would start at noon, everyone to bring what they wanted to eat. We were encouraged to come and camp for the weekend, also to bring frisbies, bats and balls, dominoes, etc.

In our club most of us are very good friends, people we have known for many years. We all like to have fun at the dances and we also like to get together away from the club and do something that's different. We keep it simple and inexpensive. We get away from the "tube," forget the work cares and relax with friends. A great combination for a happy life!

Our Party of the Month is a very loose organization. Actually organization is nonexistent. We have a membership list drawn from interested dancer couples in our club and a token fee collected at the time you join. The important part is show up at the next month's party, if you can, and pay your own way. We usually draw about 30 people at each get-together. And would you believe, there is a waiting list? We've set a maximum of 30 couples. This is because it's easier to have home parties and the size needs to be kept practical.

We have parties at people's homes, at specialized restaurants that have informal dance floors or some sort of entertainment and once we had a hayride. How long has it been since you've been on a hayride? We all went to a local rodeo at a nearby town and to a very local theatre, where you hissed the villain and clapped for the hero, and if you didn't, you were a party poop. How could you help but have fun?

Invitations are by flyers, neatly printed and illustrated, or by a simple hand-written letter. Different couples take turns making the plans, and everyone, like us, can't wait to show their friends a super good time. But, you know, these people make their own fun.

So give it a try. Turn it loose and start a Party of the Month with your own group. It's a natural fun extender.

S/D LIFE SAVERS

by Betty Kendall, Brea, California

Springs' gift of color to the square dancer
Meeting new friends
Bumping into old friends
A new pair of dancing shoes
Boysenberry pie at break
After parties
Mystery bus tours
A tip without breakdowns
Growing old with Square Dancing.

The Square Dancer's Murphy's Law (or) IF A SQUARE CAN GO WRONG—IT WILL

by Odette Hoot, San Diego, California

PERFECT SQUARES are doomed to fail when they square up in front of the caller.

Ice-cold water in the cooler is available only during the winter months.

The "good" dances are always scheduled while you are away on vacation.

Pastel-colored ties are meant to be worn to catch chocolate frosting drips.

Party nights fall on those nights you have to work.

Club dresses are usually in the laundry hamper on club nights.

Hot hash is mostly requested on heat record-breaking days.

You can bet the caller will call, "Stack the wood" if you eat onions.

Fun badges aren't when they snag a lady's lace trim.

Seams and hems never come undone before a dance—always at it.

Your favorite singing call is done during the tip you decided to sit out and rest.

Payday is the day after the local "big sale" on petticoats.

Your raffle ticket number is called the night you leave early.

You only make mistakes when your mother-in-law is watching.

Your boss at the office is your corner the day you call in sick.

Out-of-town callers invariably come to call in your area on the same day, but at different clubs—30 miles apart.

Your club visit to another club is on the night the other club is dark.

Your puppy dog ate SQUARE DANCING Magazine before you read it.

PARLIAMENTARY LANGUAGE



IF YOU WISH to be accurate in the title of your club and/or association head, read on. The following was reprinted from *The Valley Circle*, official publication of The Fraser Valley Square & Round Dance Association, British Columbia.

"The 20th Convention of the National Association of Parliamentarians in San Francisco passed the following resolution:

"Whereas, Parliamentary Law has a language all its own; and Whereas, In olden times the one presiding was the only person provided with a chair, while others sat on benches, hence he was called the Chairman; and

"Whereas, No parliamentary law authority or dictionary recognizes the word Chairperson; and

"Whereas, Since time immemorial the term Mister Chairman or Madam Chairman has always been employed to differentiate between sexes; and

"Whereas, Further effort toward sex differentiation is redundant and contrived, now therefore be it resolved

"That organizations and parliamentarians of the National Association of Parliamentarians must use the term Chairman instead of 'Chairperson' and be it resolved

"That all N.A.P. members should habitually stress the principle that the word Chairman belongs to the title of the office the same as the title of President or Secretary."

So be it. Thank you Mister Chairman or Madam Chairman, as the case may be.

A SMILE — FROM A TWIRLY-GIRLY WATCHER

by Rex Bloxom, Colorado Springs, Colorado

I like to watch a fast square dance.
The caller's calls just make 'em prance.
But I like best that vast expanse,
Of silly, frilly petti-pants.

Traditional Treasury

by Ed Butenhof, Rochester, New York

A REMINDER THAT THE SIMPLEST of the old traditional calls may be the most popular came to me from G. L. Copeland of Ness City, Kansas. The two he sent along certainly fall into that category. They both appear in many, many of the older books in one form or another and therefore must have been very popular all around the country. They were among the first calls I learned over 35 years ago, and I still use them with new dancers at one-night stands. They have not appeared in this column before, however, and perhaps to some of you, they will be brand new. Here then are G. L.'s versions of two grand old traditional square dances.

TAKE A LITTLE PEEK

Music: Any hoedown
All jump up and when you come down
Lady in your arms go round and round
Allemande left and stop at home
First couple balance and first couple swing
Lead right out to the right of the ring
Around that couple and take a little peek

Active couple separate (keep hand contact if possible) and peek at each other behind facing couple. Lots of eye contact and flirting here make the dance. Often the inactive couple will face the active people, mischieviously impeding their view of each other on the peek.

Back to the center and swing your sweet
Around that couple and peek once more
Back to the center and swing all four
Do si do and a little more dough
Chicken in the bread pan scratching up dough
One more change and on you go

This is the two couple do si do described several times in these pages, but other figures can be substituted if you'd rather.
Second couple balance and
second couple swing

Etc., repeat for other couples, then an ending. G.L. likes the following:
Home you go and swing all four
Now the one across the square
Then your left hand lady there
Then the opposite across the square
Now your own if you're not too late

DIVIDE THE RING

Music: Any hoedown
Bow to your right and then to your left
Join hands and circle left
Break and swing
Promenade home
First couple balance and first couple swing
Down the center and divide the ring
Ladies go gee and the gents go haw
Around the outside and walk by home
Swing on the corners as you go by

Everyone swings their corners.
And promenade the one you swung

Promenade to the man's home.
First couple balance and first couple swing

Repeat until original partners are returned.
Second couple balance and
second couple swing

Repeat all for second couple, the third and the fourth.
Home you go and swing her right there
Allemande left and a right and left grand
Promenade, you know where and I don't care
Take her out and give her some air

FOR YOUR RESEARCH

Many books that have been reviewed in this publication over the years are invaluable to the researcher of traditional material — the heritage dances upon which today's contemporary form of square and round dancing were constructed. For the dedicated individual interested in learning more about our "roots" we suggest two volumes:

COWBOY DANCES, by Dr. Lloyd Shaw, published by Caxton Printers Ltd., Caldwell, Ohio.
THE ROUND DANCE BOOK, by Dr. Lloyd Shaw, published by Caxton Printing Ltd., Caldwell, Ohio.

These books are available by writing the publisher or the Lloyd Shaw Foundation, Mailing Division, Box 134, Sharpes, Florida 32959. Both volumes are also available in the library at Lincoln Center, New York City, and at many community libraries. Chances are, after going through of the volumes once, you'll decide that these represent the foundation material for your own personal library.

News Notes for the 8th Convention of the Universal Round Dance Council

ROUNDANCER MODULE

July 11-14, 1984

THIS IS THE MONTH for round dancers to converge on the exciting city of Winston-Salem, North Carolina, and enjoy a fully-packed weekend dedicated to the betterment of round dancing.

It will all take place at the Benton Convention Center, located in the heart of the city, with an underground pedestrian walkway connecting to the Hyatt Winston-Salem. This is to be the host hotel and is, in itself, an unusual structure that offers the ultimate in relaxation when you're catching a little rest-time. There's an indoor park, reflecting pools, bubbling fountains, hanging gardens under a 30-foot waterfall cascading into the swimming pool. After five or six hours of dancing, gliding down the 12-foot water slide into the warm water of the pool, or settling into a soothing Jacuzzi could be most comforting.

For those of you who may be including some "vacation" time along with the convention, you should know that although tobacco identified this city for some 50 years, now, Winston-Salem stands for Education and the Arts, as well as Commerce. Old Salem is one of the most authentic historic villages in America. Winston and Salem merged in 1913 and today Winston-Salem has become a vital city you will enjoy getting to know. You may also plan on getting to know some of the area's dancers.

An Open Invitation

"We are very happy and pleased to have the 8th Round Dance National coming to our city. Our local club, Raybucks Rounds, is planning a pre-convention round dance party on Tuesday night, July 10th, so try to attend if you get into town early. For those who will be with us after the convention, the 18th North Carolina Round Dance Clinic with the Bartons takes place here on the July 20-22 weekend. Please get in touch."—Ed and Carolyn Raybuck, Rte. 1, Box 212, Advance, NC, 27006, (919) 998-4216.

Attention Motorists

If you are driving to the convention and wish to economize on lodging, look into the "Innkeeper," Interstate 40 and Broad Street, Winston-Salem, phone (919) 721-0061. This motor lodge is new and is within a mile of the Convention Center. A convention staff member checked the rooms here and reports they are very nice, rates for two about $30, free parking.

Camping? About 12 miles from the Convention Center is Tanglewood Park. It has trailer sites with water, cottages for up to five persons, a motor lodge and Manor House rooms. Tanglewood was the former 1,100 acre Reynolds estate and is complete with golf, swimming, tennis, boat facilities, etc. Clemmons, NC 27012, (919) 766-4793.

A Chance To Learn

Convention is a golden opportunity for teachers and prospective teachers to learn from top leaders and to benefit from their vast experience. On the 11th, a seminar will be conducted by Bill and Carol Goss, assisted by Irv and Betty Easterday and Mike and Diana Sheridan. The theme will be "From the Ground Up". . ."The Use of Teaching Techniques from Basics to Advanced." This is an all-day session but they promise you'll be free in time to get ready for the Evening Prelude Ball.

If you have not already done so, there is still time to register. Get in touch with Jerry and Annie Mae Cook, 523 E. Broughton St., Savannah, GA 31401. *Head for Winston-Salem and Capture The Spirit!*

Humor in Round Dancing

by Vic and Wynne Mahler, Sierra Madre, CA

HUMOR CAN PLAY a very valuable part in round dancing, especially with beginners. Consider the person who has reluctantly agreed to come to class and still isn't convinced he really wants to be there. If you can get him to laugh and relax a little, he may find that he can have a good time after all. Then there is the eager beaver who is so dead serious and determined to be a perfect dancer that he makes his partner miserable. A good laugh might very well help him too.

The dancers often provide the humor. One night when we were teaching our group what it meant to step through on the inside foot, a very puzzled gentleman broke out in a broad grin. "Oh," he said, "you mean my middle foot!" The tension evaporated with a good laugh and a more relaxed group continued to learn with much less strain.

Break time not only gives the dancers an opportunity for physical rest but also frees them from the mental strain of learning new things. We have been fortunate in having a comedian in every class. Whether he is a clown or a very dignified looking gent with a dry sense of humor is not important. What is important is his effect on the group. After a happy break they go back to dancing with renewed vigor.

Humor can also be an aid through the teacher and partner. The teacher naturally feels great responsibility for doing a good job and may pass that tension on to the dancers. Here is where a partner's humor can be invaluable — a deliberate goof, a little friendly mimicry of the teacher or a facial expression like a confused dancer, for example, can lessen the tension. Teachers need to be able to laugh at themselves and let the group laugh with them. It creates a friendlier relationship and a happy atmosphere.

To sum it all up, humor is a very important ingredient in teaching if we hope to reach that goal we are striving for. Round dancing should be fun. Let's keep tension to a minimum for both the dancers and teachers by all laughing together at ourselves, occasionally. We can create a happy group that is held together by our special little jokes like "middle foot" and look forward to many enjoyable *fun* evenings.





Treva and Hershel Graves, Hot Springs, AR

IT IS REMARKABLE how many couples were and are attracted to the square dance activity while serving with the military, either here or abroad. In the case of the Graves, they were on assignment with the U.S. Air Force in Athens, Greece, in 1968. The Chaplain invited them to a beginner's square dance class and it took exactly one evening to become thoroughly engrossed in the activity. The square dance bug had truly bitten and it was shortly after that round dance fever set in.

When their club hosted a group of dancers and callers who were touring Europe, Dave Taylor cued rounds between the tips. It was Treva and Hershel's first glimpse of round dancing and they vowed, then and there, to learn how the moment they returned home in 1971.

The Graves retired from the Air Force duty and moved to Hot Springs, Arkansas, the following year. As their prowess at dancing the rounds increased, they were encouraged to teach others what they knew. With the nearest round dance club 60 miles away they explained, "We couldn't say no."

Here it is 12 years later and their schedule tells us they still find it difficult to say no. They teach for two clubs each week — the Village Rounders and the Tri-Lake Rounders — and cue for several area square dance clubs in the Hot Springs' area. They were featured at the Arkie Stars Sixth Annual Festival in May and are increasingly invited to participate in special events.

What keeps them teaching? They'll tell you, "Our love for the people. The most rewarding element is teaching beginners, and especially the ones who struggle so hard to learn and finally dance with ease."

The CALLERS Notebook

The Lady Who Calls Square Dances

Lady callers have been a part of the square dance scene from the beginning – or at least since the start of the contemporary phase of the activity. Like their male counterparts, the ladies often find themselves drafted into a spot behind the microphone and because they are outnumbered by the men, we do not always hear as much about them. Here are some thoughts on the distaff side of square dance calling.

AT THE VERY OUTSET it should be pointed out that virtually one hundred percent of the ladies interviewed felt that there were no great differences in the overall requirements and responsibilities of the lady who calls and the gentleman caller. The benefits and problems are essentially the same.

We sometimes hear it mentioned that there is a problem in obtaining sufficient records in a key suitable for the voices of ladies. However, according to those who maintain full programs, calling for clubs and teaching classes several nights a week, this is not a concern - no more so than for the man who is perhaps seeking singing calls that allow him to sound his best within a range he can handle.

"If a woman aspires to call more than an occasional guest tip, she really must possess a voice that projects easily in the lower registers," says Dawn Draper, who started her calling in Victoria, B.C. in 1951. "It's important for *any* caller to emit a sound that is comfortable to the ears of the dancers over a long period of time. There must be clarity and command and as a rule these qualities are mainly associated with a male voice, which is not to say a woman cannot possess them, or indeed, develop them. It's interesting, however, to note that today there are still as few well known lady callers as there were in the early days, so it would seem a woman must, along with having a pleasant, low sounding voice, strive to be better than average to be totally accepted as a lady caller.

"There is nothing to stop a woman from becoming adept at handling a microphone or of being thoroughly familiar with a sound system, and this is a very necessary part of being a caller. But when it comes to carrying the frequently heavy and awkward equipment, we must face the biological fact that help is sometimes needed. This is when a good, strong, male arm is an important aid to a lady caller. I, personally, could never have been successful in the calling field had it not been for the support and cooperation of an understanding spouse."

The Caller's Partner

Almost any caller will tell you that the other half of the team is a necessary

asset to a smooth running operation and this applies even more so, when the caller is a lady. Even though a woman can have all the necessary knowledge to deal with the PA equipment as it pertains to the "sounding" when it comes to the understanding of electronics or the use of a soldering iron, pliers and a screwdriver, she will usually be most pleased and willing to "let George do it."

The responsibility of helping to check out the sound in the hall before and during the evening often falls to the caller's partner and this is frequently a "natural" for the man. Also, according to the wives of some of the male callers, the partners of lady callers have a significant advantage over them when it comes to finding dancing partners. They claim that the lady caller's partner gets a lot more attention from the single females present than is the case when its the other way around, and since many clubs and classes today seem to have an overabundance of lady members, they are probably right.

The Husband-Wife Calling Team

A great way to solve the problem of the caller's spouse being without a dancing partner much of the time would be to combine talents and become a calling team! Or would it? This has happened in some instances with both good and bad results. Two capable callers with equal talents within the same household is a natural insurance policy when one or the other is unable to take a calling assignment, but best be sure that both would be equally welcome to call for the class or club. If the available member of the family simply shows up when the expected person is unable to take the job and this puts the club or class in an uncomfortable position, this would be awkward. It's always well to give the hiring group the opportunity to choose its own replacement — time allowing.

In instances where husband and wife have both successfully climbed the calling ladder, sometimes both are invited to share the calling program. Hopefully, no competition exists and if there is then the problem should be faced and conquered before dual calling appearances ever take place. If one or the other is the "star" it could be difficult for the "less popular" to live with the comparison. Somehow, the couple must agree that their personal happiness and their marriage is more important than self-indulgent claims to popularity and it will require a great deal of tact and understanding. When two members of the same family compete for attention, the danger sign is out!

Must Work Harder

Happily there is also the more positive side. Lady caller, Jeanne Moody Briscoe, is a good example. Jeanne, a well known lady caller who records on the Big Mac label is now married to a gentleman who is also a caller. Both had achieved their own calling and teaching reputations before meeting each other. Naturally, there were adjustments to make but obviously the partnership has worked out well. Jeanne has never believed that a lady caller should expect preferential treatment because she happens to be a woman. "She shouldn't expect any better treatment, just respect at being a lady," says Jeanne, "If a lady is going to be a good caller, she has to work as hard, and sometimes harder to be in demand."

Talk of working hard was prevalent when discussing the calling activity with the ladies in the field. More often than men, they must juggle teaching and calling demands with household duties and taking care of family life. Striking a happy balance can be difficult if calling is more than an occasional guest appearance. Osa Mathews, a caller/leader for 35 years, says,"Every lady caller must realize she is entering a man's field and be willing to work harder to be a

good caller. Be friendly and professional with other callers. Love your dancers." Advice from Osa should be well noted. This lady caller continues to draw the crowds on a very regular basis in Palm Springs.

One lady caller we talked to was married to a successful caller. When her husband passed away she was left with decisions to make regarding her own future as a caller and teacher. She chose to continue, and after achieving her own successful career, indicates that there are no differences in the requirements for a lady caller than there are for their male counterparts: "We all have to possess the same knowledge of the background of calling, its techniques, its application. To have separate sets of rules governing the ladies and gentlemen callers would pose endless problems. Unlike rules that may differ slightly for the ladies in golf, bowling and other sports, whether a gentleman or a lady, whether old or young, a caller is a caller. Once we pick up that microphone, we all share the same responsibilities. Whether we call a little or a lot, once we're in front of the dancers, we share the same professional requirements with all other callers. We shouldn't ask for and we shouldn't expect anything different. It should be important to all lady callers to be judged on performance, on how good a job we can do and not whether we're wearing a dress or a pair of boots and western pants!"

The Direction of our Caller's Training

by Dick Leger, Bristol, Rhode Island

THE TRAINING OF CALLERS today is, in my opinion, the most important aspect of the square dance movement for the future of its very existence. It is this caller's feeling that too much training has gone in the wrong direction. The most important part of the training is practically non-existent!

The art of calling requires much more training in the area of music than we leaders are giving it. The very heart of all calling should start with the music to allow dancing the basics instead of just going through them with a "hit or miss" method. Methods of calling, such as sight, mental imagery, combinations of both, or memory itself, are just that—methods. Formations such as Box 1-4, 1P2P lines, two-faced lines, etc., are just that—formations, and have nothing to do with the art of calling. Don't get me wrong. These are important matters to find out about and maybe use someday, but the real matter of how to call has to do with the music as it pertains to choreography.

Where do we put the actual call in the music so that we don't lead the dancer too much, or make them wait? This is the heart of the matter and what's been overlooked. In our movement today, it is much easier to take the easy way out in our training of callers by teaching them *what* to call, rather than *how* to call correctly. The importance of music has been overlooked and pushed into the background so it won't "bother" the caller.

Have you ever wondered why this subject has been ignored? I suggest that you start by giving this some serious thought before square dancing becomes some other activity to be known as square games in puzzle solving. Think about it! Dancing requires music to move the feet in rhythm. It is also the only

common denominator between the dancers and the caller. Any dance requires movement from the first beat of a phrase until the completion of the dance, whether it be a fox trot, waltz, round dance, contra dance, rhumba, etc. If all dancing starts with the downbeat after the intro, then why should square dancing be excluded from this feeling? Why should square dancing suffer through "hit and miss" methods? We'd better start answering some of these questions before we find ourselves trying to explain to knowledgeable people in dance that square dancing is really not dancing, but a game we play with people in formations that has nothing to do with dancing as they know it. We should, instead, be proud that it *is* dancing and we need to address ourselves to the fact that it can be danced, and danced correctly.

ABOUT THE AUTHOR: Dick Leger, a regular contributor to the Contra Corner feature of this magazine, is widely respected for his knowledge of timing and music as it pertains to smoothly performed dancing. This, combined with an expertise in caller-training allows for an opinion worth noting.

We have heard almost all our leadership say that we should be putting more emphasis on smoother dancing. This is impossible unless we have smoother calling. Neither is possible without the proper use of music! We need to commit ourselves to bring music to the forefront again and to start teaching our callers of tomorrow how to call to the music. Music is the *key* for this to happen, just as it has been the key to all dancing. It may be harder to call to the music, but it is the right way. The right way is usually harder to do in most instances, and square dancing and calling is no exception.

It is my personal opinion that we need to make hard decisions soon. We can face the music (literally) or we can maintain the status quo. One decision will enable us to get on with the task of facing reality for the insurance of our dance structure, while the other will only enable us to drift along with the tide. I, for one, wish to go on record to do all I can to insure the future of square dancing, not necessarily as it is now, but as it could be! We have the leadership and organization to tackle this task, but do we have the guts?

COULD IT BE THE CALLERS?

by Nelson Jarvis

A caller once told me a story about three square dance classes he was teaching at about the same time. Near the end of the lessons, he noticed that the students were having trouble with certain calls. He wanted to let his students know which calls they were weak on, so for each class he made a poster with a list of the calls he had taught them. On each poster he underlined the calls which the students were having trouble with. When he finished the three posters, he noticed all three classes were weak on the same calls.

Then he realized something. He realized that it wasn't the dancers but it was he, himself, who was weak on those calls. He had not presented the calls well enough or had not called them enough for the dancers to become proficient at those calls.

So when we find one of those calls that the dancers are weak on, maybe it's not the dancers after all.

From The Carolina Caller

LADIES ON THE SQUARE



A CIRCLE CAPE

CAPES HAVE ALWAYS BEEN POPULAR with ladies, and the distaff side of square dancing is no exception. A very easy-to-make cape is a circle cape. Basically all that is required is to cut a fabric circle and make slits for your arms. How fancy your cape will be depends on the trim and/or material you select.

For winter weather, wool fabric is a good choice. For summertime, a blended fabric will be enough to ward off any evening chill. When you choose a material which is attractive on both sides, you eliminate an unfinished appearance. For a fairly long cape, buy 60″ wide fabric. For a shorter cape, use 45″. The length of fabric should always equal the width.

Directions

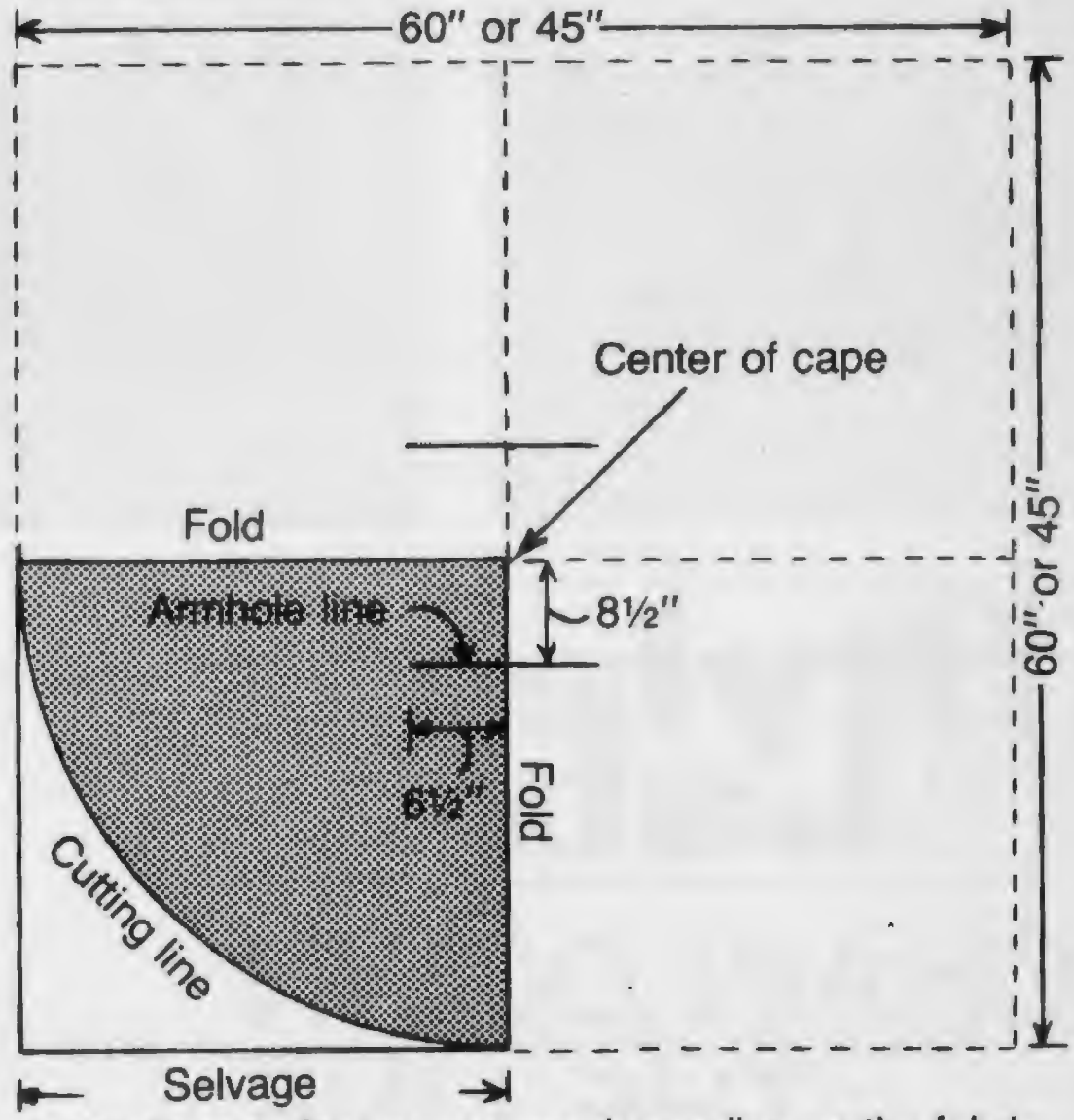
Fold the square of fabric into quarters. Lay it flat, smoothing out all wrinkles. Cut a piece of string the length from the center corner of your folded material to the selvage edge. Pin one end of the string to the center corner. Tie or hold sewing chalk at the other end. Use this string as a compass to mark the cutting edge. (Perhaps you remember as a child tieing a piece of string to a pencil and, by holding one end of the string taut, you could draw a circle with the pencil. This is the same principle but you will draw only one fourth of a circle.)

Cut through all four thicknesses of fabric.

Open the fabric and lay out a complete circle of material. About 8″ on either side of the center of the circle, mark two lines. These lines should be 13″ long, 6½″ on either side of your fold line. These form the two arm slits in the cape.

Finish off the armholes (like bound button holes) by using the same fabric as your cape or with contrasting fabric of your choice.

The outer edge of the cape may be left unfinished if you have used fabric which does not ravel, or you can bind it with bias strips, matching the fabric used on the armholes. Another idea is to trim it with a yarn fringe. If you use bias strips, you will need approximately three times the fabric width plus 12 additional inches.



A simple cape for any season depending on the fabric.

Easy to make, comfortable to wear and, of course, the cape can serve double duty over street wear as well as with your square dance costumes. You may just decide to make several for yourself and to gift your favorite square dance friends.

SHARE YOUR IDEAS

Your suggestions and contributions on sewing, fashions, the part the lady plays in the square dance hobby, etc., are welcome. Patterns and helpful hints are eagerly read. Clear black and white photos to illustrate are appreciated. Send them along.













Style Lab

CHAIN DOWN THE LINE

a M/S Q.S.

SHOWING UP as a Mainstream Quarterly Selection not long ago, this movement had a ring of nostalgia to it for veteran dancers and callers. In its contemporary version, we have this definition:

CHAIN DOWN THE LINE: From a right-hand two-faced line or left-hand ocean wave, centers trade while ends adjust as necessary. Then the ends courtesy turn the centers. Ending formation is facing couples.

Following the definition, let's take a look at the action. Starting from a two-faced line (1), the two in the center start a trade (2). Those on the outside turn a quarter to face in so that they are ready to courtesy turn the lady coming toward them (3), ending as two facing couples (4).

Taking the action from a left-handed ocean wave (5), the two ladies start a trade as the men on the outside adjust themselves (6) to pick up the lady for a courtesy turn (7). As before, they will end as two facing couples.

.**and, from the traditional** we look back in time to a pattern called The Route. At one time The Route became the central traffic pattern for the early singing call Hurry, Hurry,



Hurry. Starting from two parallel facing lines (8) also known as route-lines, two ladies chain directly across from one line to the other (9). Then, they adjust their courtesy turn (10) so that instead of facing back across in their original facing position, they face down the original lines (11). Remembering the facing direction of the original lines (8), these new ladies chain down the line (12). A courtesy turn here (13) adjusts to face *across the set* again and the two ladies chain across (14). Finally another adjustment (15) and the ladies chain *down the line* (16) a last time so that each individual gets his original partner back and (8) is ready for whatever call may come next. □ □ □





















34th National Square Dance Convention®

Birmingham, Alabama

June 27, 28, 29, 1985

Registration — P. O. Box 1985, Eva, AL 35621

"The World's Greatest Square Dance Event"

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AS QUICKLY AS WE WIND down one convention, another is on the way and the master plan for 1985 is to be Alabamy Bound to the Magic City of Birmingham. You've heard about "southern hospitality" and you will now have a chance to enjoy it to the full in a big city atmosphere where small town courtesy still exists. Stars did indeed fall on Alabama and left Birmingham with a rich cultural heritage and an abundance of scenic attractions for you to explore when you're not square dancing.



Hail Vulcan, the world's largest iron man, who will overlook square dance festivities with the strength and prowess befitting the mythological god who surveys the City of Birmingham from an elevation of nearly six hundred feet. From his foot to the tip of his outstretched hand, Vulcan, God of Fire, is 55 feet tall and weighs 120,000 pounds. It is said that among his many feats, as artist of all works, that he made for the gods of Olympus the golden shoes with which they trod the air or the water and moved from place to place with the speed of the wind or even of thought. It would, therefore, seem to us that Vulcan will be happy to learn that he will once again be able to view that same fine, fleet-footedness when square dancers descend upon The Magic City next summer.

Convention activities will take place in the magnificent Birmingham-Jefferson Civic Center and each month we'll tell you more and more of what awaits at the 34th National. Suffice, at this time, to say that the organizers have already termed it "The World's Greatest Square Dance Event." We'll learn more of these people as we keep you up to date. In the meantime, for your reference, here is a list of the 1985 Convention Chairmen.

Committee Roster

General Chairmen: Jim and Juanita Harper, 3076 Whispering Pines Circle, Birmingham, AL 35526 (205) 822-2789 or 798-8965

Assistant General Chairmen: Clarence and Catherine South, 449 7th Ave., Pleasant Grove, AL 35127 (205) 744-6533

Secretary: Emily Pendleton, 5552 Dewey Heights Road, Pinson, AL 35126 (205) 681-0131 or 833-2361

Business: Jim and Ann Nunnally, 5232 6th Avenue South, Birmingham, AL 35212 (205) 595-2713

Publicity: John and Dimple Williford, 925 Green Ridge Road, Montgomery, AL 36109 (205) 272-6188

Housing/Registration: Gwenell and Lenear Taylor, PO Box 1985, Eva, AL 739-1523

Services: Tip and JoAnn Blizard, 821 Park Lane, Fultondale, AL 35068

Program: Dallas and Elaine Hastings, 4808 Easy Street, Mobile, AL 36619 (205) 653-2581

Education: Jim and Peggy Segraves, 8913 Seaton Drive SE, Huntsville, AL 35802 (205) 881-6044

Social/Special Events: Will and Pat Pate, 2801 2nd Street NW, Birmingham, AL 35215 (205) 853-0219.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Ontario

The 15th Annual Thunder Bay Square and Round Dance Festival will be held July 17-21st at Confederation College in Thunder Bay, Ontario, Canada. Dancing level is Mainstream and Quarterly Selections. Jim Lee will be featured, with local and guest callers assisting. There will be Early Bird Dances on Tuesday and Wednesday, July 17 and 18. For more information contact Keith and Madeline Whitelock at 217 No. Marks St., Thunder Bay P7C 4E9 (telephone 807-623-3241).

Arkansas

If you are eligible for membership in the Overseas Dancer Association, you can have one of the greatest dancing experiences of your life by attending their 22nd Annual Reunion in the beautiful Ozark Mountains in Mountain Home. The dates are August 2-5. You will dance to callers and cuers from several foreign countries as well as from stateside. This is a great place to relive your overseas' dancing experiences. All it takes for membership is to have learned to dance overseas or have been a member of an overseas' club. For details write Irv and Pam Buescher, Registration Chairmen, 2727 So. 284th E. Ave., Broken Arrow, OK 74014. *—Ralph Hay*

Illinois

The State Council of Illinois Square Dance Associations will sponsor the Illinois Square Dance Convention in Peoria, July 28-29, at the Civic Center. There will be a complete square dance program from Mainstream to Challenge, as well as clogging, contras and a good round dance program. Accommodations are available at local hotels, motels, commercial trailer parks and camping areas and space for 75 self-contained RVs is available on the Civic Center parking lot. Chairman for the event is Gary Betts, 209 N.E. Randolph Ave., Peoria 61606 (309-688-4535).

Pennsylvania

The 31st Annual Penn State Square Dance Festival will be held August 3 and 4 on the University Park Campus of The Pennsylvania State University. The callers for this year's festival are Tony Oxendine, Ron Schneider and Carter Ackerman. The round dance leaders are Ted and Janice Reeder and Bob and Evelyn Supko. Overnight accommodations are available in the University residence halls for Friday and Saturday nights. For further information please write to: Short Course in Agriculture, 305 Agricultural Administration Bldg., The Pennsylvania State University, University Park 16802.

—William L. Sipple, Jr.

Arizona

Come one, come all! The Rim Rompers welcome you to the White Mountain Square Dance Club's 35th Annual Square and Round Dance Festival, July 20, 21 and 22. Plenty of free camping space at the clubhouse in the beautiful White Mountains. Larry Ingbee will be on hand for the Friday night dance. Gene Trimmer will be the featured caller on Saturday night with Curt and Margaret Curtis cueing the rounds. Our famous chuck-wagon bar-b-que will be served from noon until 1:00 PM on Saturday. Breakfast will be served before the Sunday morning farewell dance. Contact Festival Chairmen, Herman and Eddy Suttles, Rt. 2, Box 9066, Show Low 85901 (phone—602-537-4207).

Aspen Squares will hold their second annual Hoedown, July 27-28, with caller, Paul Marcum. Activities will include a Friday night Trails End Dance, Plus and Mainstream workshops Saturday morning and afternoon and dinner at Aspen Lodge, followed by the Hoedown and after party. Dancing will be in the gymnasium of the Alpine School. The after party, with a country western band, is ex-

pected to be at the Alpine Country Club. Our mountain location may especially interest campers who would enjoy our area forest campgrounds. For information contact the club presidents, Gill and Patty Gillham, PO Box 304, Alpine 85920 (telephone 602-339-4656).

Ohio

The Shamrock Squares of Dublin are proud to announce their 1984 Leprechaun Award winners, Paul and Ellie DeBald. The DeBalds have served as angels, committee chairpersons and officers in various local clubs.



Ellie and Paul Debald

They currently are in charge of publicity for the Central Ohio Corporation of Dancers and for the 1985 State Convention. They were instrumental in setting up the Square Dance Hot Line. They are editors and publishers of *Cues & Tips*, a fine area square dance publication. The Leprechaun Award is given for service to aid and promote Western square dancing. The DeBalds are worthy recipients. *–Bill and Elaine Lawn*

California

There are three Christmas-in-July dances planned in Southern California. The Calico Quails of Yucaipa will feature Maurice Garmoe on Friday, July 20th, at the Women's Club. For more information on this affair, contact Howard and Nita Wallingford, 35218 Fir Ave., #175, Yucaipa 92399 (phone 714-797-1305). On Saturday, July 21st, the Swinging Rebels of Rialto invite all square dancers to a Mainstream/Quarterly Selection dance at the Sr. Citizen Hall, with caller Lou Sperling. For additional news on this dance contact Rich and Terrie Bisher, PO Box 1436, Rialto 92376 (phone 714-796-2483). Also on Saturday the Star Twirlers will host a "holiday" dance with Johnny Scott in Yucca Valley. Al Pennington, PO Box 1294, Yucca Valley 92284 (619) 365-4509 can furnish additional details on this event. *–Cleo Shore*

New York

We believe the following shows what a caring "family" square dancers are in times of trouble. A benefit square dance was held recently for Fred and Flo Kimball to supplement Flo's mounting hospital and doctor bills due to serious illness. Hosted by Irene and Jack Nelson, the event far surpassed its original intent by being an overwhelming success, not only in financial support but with moral and genuine friendship as well. 10 area callers and cuers donated their services as well as the cost of the hall. Another member made a ceramic Easter basket complete with contents as a special raffle prize. There were 15 squares filling the New York Elk's Club in Endicott. The dancers came from as far as 100 miles away. This activity showed the strength and loyalty our square dancers have for each other. We hope it will be a model for future events of all kinds. *–Tom and Eleanor Troy*

Mississippi

On August 3 and 4, the Mississippi Gulf Coast 22nd Annual Square Dance Festival will take place on the beach of the Mississippi Sound at the Convention Center Exhibit Hall of the Mississippi Coast Coliseum in Gulfport-Biloxi. The American Riviera again beckons square dancers. This year, in addition to sun, sand and hospitality, we have a proximity to the New Orleans World Fair by way of I-10 or daily rail transportation. Come, combine dancing with the World's Fair, for a summer vacation. Marshall Flippo will call on Friday night; Beryl Main and Gary Shoemake will take over Saturday afternoon and evening. John and Wanda Winter will conduct rounds both days. "The Spirits" from Houston will be with us for an exhibition of square

dancing. For further information contact Harold and Pauline Smith, 4502 Kendall Ave., Gulfport 39501.

Wisconsin

The 25th Wisconsin Square and Round Dance Convention is pleased to announce that there will be something for everyone at Stevens Point, August 3-5, when our state's "big one" takes place. Watch your clocks so you won't miss anything. For the young dancers, we have plenty of room with a youthful setting called, "The Wooden Spoon." Two Trails End Dances will be held on Thursday. Our retail sales will have the most fashionable square and round dance apparel and the latest in records and equipment for callers and leaders. The Silver Threads and Golden Needles Style Show will be held Saturday at the Sentry Theatre, advance tickets necessary. And, of course, there will be superb dancing all three days. For further information contact Bill and Joan Ohm, 3323 Lindbergh Ave., Stevens Point 54481 (715-341-2035). *—Sunnie and Jeff Mercier*

Colorado

Royal Gorge Promenaders sponsor a yearly square dance on the Royal Gorge Bridge. It will be held August 4 at 7:30 PM with Al Horn calling. The admission to the Royal Gorge Park is also your fee for the dance. The Royal Gorge Bridge is the world's highest suspension bridge. There are plenty of campgrounds in the area and nice restaurants. Make a trip to the Rocky Mountains and dance with us. For more information please telephone Rex and Dorothy McDonald at (303) 275-6446 or Al and Donna Horn (303) 372-6879.

—Phyllis Bauman

Anyone who has been to Lighted Lantern on Lookout Mountain will not forget the thrill of being on this dance floor and watching the twinkling lights of Denver, even the Fourth of July fireworks, as the camp is located high in the foothills. Lighted Lantern began in the late 1940's as a folk and square dance camp. Paul Kermiet, his family and associates, started the buildings. Recently a group of old-timers were invited by Paul's daughter, Paula, to a get-together reminiscing over old slides and photo albums. It was fun to see ourselves in those long, skinny dresses and the fellows in their hand-embroidered shirts, some pinstripe pants and beaver hats. For a while in those days, the dance floor did not have a cover. Paul recalls moving a portable canopy to shade the group of dancers as the



sun moved across the sky. For years, the Sherwood Dancers used the hall every New Year's Eve. We shoveled snow, built a huge fire in the fireplace, stuffed newspapers around windows and doors, decorated profusely, ate and danced until dawn; then closed the doors and slid down the icy, hilly road to our quiet homes in Denver. Those days are gone, but not the memories. The Lantern is said to be the oldest active square dance camp around. Some of the old cabins still have such names as Nights of Gladness and Hole in the Wall, all names of English folk dances. The camp today has been remodeled but still retains its early charm and is run by Beryl and Kerrie Main. The walls of the dance floor have several large paintings (they really look like etchings) done by our round dance cuer, Jim Bahr. Paula is writing a book of the early happenings at the Lantern. If any of you have memories to share, please send them along to me at 209 Reed St., Lakewood 80226 and I'll see she gets them. *—Jinx Weiske*

Missouri

The 10th Annual Thunderbird Festival will be held August 4-6 at Skateworld, Sikeston. Callers Paul Marcum and Bill Volner will be at the mike while Ollie and Donna Loehr will conduct the rounds. For further information contact Betty Volner, PO Box 702, Sikeston 63901 (telephone 314-471-0392).

Oregon

If it is a cool, scenic, relaxed atmosphere for square and round dancing that you are looking for, you couldn't do better than attend the 11th Annual Star Promenaders Diamond Lake Festival, July 26-28. Jerry Story will call squares; Horace and Brenda Mills will cue rounds at this beautiful mile-high lake 15 miles north of Crater Lake National Park in the southern Oregon Cascades. For information

Please see **WORLD,** *page* 89

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Sets in Order

WORKSHOP

FOR LEADERS IN SQUARE AND ROUND DANCING

BASIC CHOREOGRAPHY

by Jack Lasry, Hollywood, Florida

At Mainstream dancing a centers in is most often followed by a cast off three quarters. Many dancers will do it almost without your calling the cast off. Why not take a few ideas that do not follow this line of thinking so the dancers will realize that a centers in is not always followed by the cast off three quarters?

Zero Line
Pass thru . . . wheel and deal
Double pass thru . . . centers in
1. Centers run
2. Centers fold
3. Centers partner trade
4. Centers California twirl
5. Centers U turn back
6. Centers cross run
7. Centers cross fold

There are quite a few ideas other than a cast off three quarters, so why get in a rut?

Zero Line
Pass thru . . . wheel and deal
Double pass thru . . . centers in
Centers run
New centers California twirl
All forward and back . . . box the gnat
Right and left thru . . . pass thru
Bend the line . . . pass the ocean
Swing thru . . . turn thru
Left allemande

Pass thru . . . wheel and deal
Double pass thru . . . centers in
Centers California twirl . . . ends trade
Bend the line . . . star thru . . . centers in
Centers fold . . . touch one quarter
Split circulate . . . recycle
Swing thru . . . turn thru . . . left allemande

Zero box
Swing thru . . . boys run . . . tag the line
Centers in . . . centers run
Boys touch one quarter
Girls cloverleaf
Boys walk and dodge
Touch one quarter
Girls trade . . . swing thru
Turn thru . . . left allemande

Heads star thru . . . double pass thru
Centers in . . . centers cross fold
New centers partner trade
New centers square thru three quarters
Left allemande

Right and left thru
Rollaway a half sashay . . . pass thru
Wheel and deal . . . double pass thru
Centers in . . . centers U turn back
Centers square thru three quarters
Ends move up and star thru
Lead couple California twirl
Right and left thru . . . veer left
Couples circulate . . . tag the line
Lady go left . . . gents right
Left allemande

You may wish to warn the dancers to listen as you are going to see if they really are listening. Then try the centers in material.

Dancing the Plus Program

Setting up a diamond within a diamond and some choreo with this theme. To set up the desired formation, I find the easiest way is to start from parallel two-faced lines:

Zero box
Right and left thru . . . veer left
Boys circulate once and a half
Girls hinge one quarter
Center girls run right around one
New center girls hinge one quarter

You now have the girls in the center diamond and the boys in a large diamond around the outside. Note: It is important that the girls who did the last hinge continue to touch hands as they are the centers of the girls' diamond. Set this up with your checkers and ponder the possibilities. There are many.

Zero Line
Pass the ocean . . . recycle . . . veer left
Boys circulate once and a half
Girls hinge one quarter
Center girls trade . . . run right around one
New center girls hinge one quarter
Boys do one big diamond circulate
Girls diamond circulate
Flip the diamond
Center girls cast off three quarters
Balance in a wave . . . the wave recycle
Others as a couple bend to face in
Centers pass thru . . . step to a wave
Recycle . . . pass thru . . . trade by
Left allemande

A similar situation can be set up the same way starting from parallel ocean waves. The girls in the center will have a left-handed diamond while the boys on the outside have a right-handed diamond.

Zero Line
Pass the ocean
Boys circulate once and a half
Girls hinge one quarter
Center girls trade
Run left around one girl
New center girls hinge one quarter
Girls diamond circulate
Girls run around the boy next to you
All bend to face in . . . circle left
Ladies center . . . men sashay . . . circle left
Heads cross trail thru
Left allemande

Zero Box
Relay the deucey . . . all eight circulate
Fan the top . . . boys cross fold
Single circle to a wave (tidal wave)
Grand swing thru . . . girls run
Couples hinge . . . couples circulate
Boys hinge . . . flip the diamond
Box the gnat . . . grand right and left

Zero Line
Ends load the boat
Centers box the gnat . . . fan the top
Ping pong circulate . . . extend
Swing thru . . . girls fold . . . peel the top
Recycle . . . slide thru . . . left allemande

Zero Line
Right and left thru
Dixie style to a wave . . . boys trade
With a left . . . spin the top
(ends in a left-handed tidal wave)
Center four . . . trade your wave
Recycle . . . sweep one quarter
Outside girl run and outsides bend in
Swing thru . . . turn thru . . . left allemande

Pass thru . . . chase right . . . boys fold
Girls swing thru . . . girls turn thru
All star thru . . . couples circulate
Boys trade . . . boys run . . . recycle
Left allemande
Touch one quarter . . . eight circulate
Center four hinge . . . explode that wave
Those who can pass thru
Girls walk and dodge . . . centers in
Cast off three quarters
Circle eight . . . boys touch one quarter
Walk and dodge . . . star thru
Couples circulate . . . wheel and deal
Left allemande

Using Cross Run—Mainstream

Cross run seems to be used as a centers cross run and mostly with the centers moving to their right. Dancers can become trapped with basics when we callers only use them from limited formations and wonder why dancers have difficulty when they hear the call they "know" from a formation they are not used to. Cross run can be used as a centers action from any wave, two-faced line, and three and one lines, etc. The ends can also cross run (into the farthest center position) from waves and lines. Some ideas for you:

Zero Box
Swing thru . . . boys run . . . tag the line right
Boys cross run . . . girls cross run
Tag the line right . . . wheel and deal
Pass to the center
Square thru three quarters
Left allemande

Zero Line
Right and left thru . . . Dixie style to wave
Boys cross run . . . recycle . . . swing thru
Turn thru . . . left allemande

Now Let's Explore Cross Run

Zero Box
Wave . . . girls cross run . . . girls circulate

SPECIAL WORKSHOP EDITORS
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Boys trade . . . boys run . . . bend the line
Star thru . . . left allemande

Swing thru . . . boys cross run
Boys circulate . . . girls trade
Girls cross run . . . grand right and left

Swing thru . . . boys run . . . tag the line in
Pass thru . . . boys cross run
Girls partner trade . . . lines up and back
Pass thru . . . girls cross run
Boys partner trade . . . lines up and back
Touch one quarter . . . eight circulate
Boys run . . . double pass thru
Cloverleaf . . . zoom
Centers swing thru . . . turn thru
Left allemande

Ends Doing the Cross Run

Zero Box
Wave . . . boys cross run (teach the girls how to slide over to make room; they sometimes forget that is their responsibility)
Boys circulate . . . balance
Girls cross run (teach the boys how to slide over)
Girls trade . . . swing thru . . . turn thru
Left allemande

Swing thru . . . boys run . . . tag the line in
Pass thru . . . girls cross run
Girls pass thru . . . boys cross run
Boys pass thru . . . cast off three quarters
Pass thru . . . tag the line right
Ferris wheel . . . zoom
Square thru three quarters
Left allemande

Zero Line
Right and left thru
Dixie style to a wave . . . girls cross run
Scoot back . . . boys trade
Girls cross run . . . girls run
Promenade home

Pass thru . . . tag the line right
Centers walk and dodge
Ends cross run
New centers walk and dodge
Ends cross run
New centers walk and dodge
All cast off three quarters
Star thru . . . centers pass thru
Square thru three quarters
Left allemande

Be careful with the cross run. Most of the dancers will have to learn how to dance the action from the ends of waves and lines.

Peel Off, a Mainstream Basic

The basic peel off is one of the weak basics as far as Mainstream dancers go. The two basic formations for peel off are the completed double pass thru set up and the Z set up. The Z formation is set up from a wave by having the ends fold. You can explore peel off from the double pass thru formation and from each box in a column but if you can get the average dancer to peel off well from the two basic formations, you will be doing fine. Remind the dancers of the two major important parts in dancing a peel off. First, the lead people must about face away from the adjacent dancer leaving a gap between them so the trailing dancer can step ahead into the vacated position, then also about face by turning away from the adjacent dancer or away from the center line. It is important for the dancers to flow away in their about face action. It may help to tell them a peel off is like peeling a banana, all the peelings must fall away from the center. When you call a peel off from a completed double pass thru formation, you will end in lines facing in; from the Z formation you will end in two-faced lines.

Zero Line
Pass thru . . . wheel and deal
Double pass thru . . . peel off . . . star thru
Peel off . . . star thru . . . California twirl
Zoom . . . swing thru . . . turn thru
Left allemande

Heads pass thru
Around one to a line . . . pass thru
Wheel and deal . . . double pass thru
Peel off . . . pass thru . . . tag the line
Peel off . . . pass thru . . . tag the line right
Boys cross run . . . wheel and deal
Pass to the center
Square thru three quarters
Left allemande

Zero Box
Swing thru . . . girls fold . . . peel off
Ferris wheel . . . centers pass thru
Left allemande

Zero Box
Swing thru . . . boys trade . . . girls fold
Peel off . . . bend the line . . . star thru
Pass to the center
Square thru three quarters
Left allemande

Peel Off with Plus Basics

Zero Box
Swing thru . . . girls fold . . . peel off
Cross fire . . . each four walk and dodge
Partner trade . . . star thru . . . pass thru
U turn back . . . left allemande

Wave . . . boys fold . . . peel off
Boys hinge one quarter
Diamond circulate . . . flip the diamond
Boys trade . . . boys run . . . wheel and deal
Pass to the center
Square thru three quarters
Left allemande

Zero Line
Pass the ocean . . . swing thru
Spin the top . . . grand swing thru
Center four swing thru
Center girls fold and peel off
Centers half tag the line
Ends hinge one quarter
All boys run right
Square thru three quarters . . . trade by
Left allemande

Mainstream Choreography

Standard Position (including Quarterlies)

Zero Line
Pass thru . . . wheel and deal
Double pass thru . . . cloverleaf
Centers pass thru . . . spin chain thru
Girls circulate one spot . . . boys run
Wheel and deal . . . pass thru
Left allemande

Heads touch one quarter . . . walk and dodge
All touch one quarter . . . split circulate
Boys run . . . lines up and back
Centers box the gnat
Centers square thru four . . . ends star thru
Do sa do to a wave . . . girls trade
Recycle . . . pass thru . . . left allemande

Zero Line
Pass thru . . . tag the line . . . cloverleaf
Centers swing thru . . . centers linear cycle
Square thru four . . . touch one quarter
Scoot back . . . boys run . . . pass thru
Wheel and deal . . . zoom
Square thru three quarters . . . left allemande

Pass thru . . . tag the line
Centers in . . . cast off three quarters
Box the gnat . . . fan the top . . . recycle
Square thru three quarters
Left allemande

Touch one quarter . . . eight circulate
Hinge one quarter . . . fan the top
Recycle and veer left (a good equivalent of zero box swing thru, boys run)
Ferris wheel . . . double pass thru
Lead couple cloverleaf
Centers partner tag
Square thru three quarters . . . trade by
Left allemande

Pass thru . . . tag the line right
Centers trade . . . bend the line
(timing is acute for smooth dancing)
Centers square thru four
Ends star thru . . . right and left thru
Veer left . . . ferris wheel
Centers swing thru . . . turn thru
Left allemande

Some Turn Thru Drills

Heads turn thru . . . cloverleaf
Sides turn thru . . . do sa do to a wave
Girls circulate . . . boys trade . . . boys run
Wheel and deal . . . box the gnat
Grand right and left

Heads swing thru . . . turn thru . . . cloverleaf
Sides swing thru . . . turn thru
Left allemande

Zero Box
Swing thru . . . turn thru . . . trade
Do sa do to a wave . . . recycle
Left allemande

Zero Line
Swing thru . . . turn thru . . . boys run
Walk and dodge . . . partner trade
Star thru . . . pass thru . . . U turn back
Grand right and left

Heads rollaway half sashay
Circle eight . . . boys turn thru
Boys cloverleaf . . . girls turn thru
All left turn thru . . . boys cloverleaf
Girls left square thru four
Swing father . . . promenade

A Moderate APD Program for Your Learn To Square Dance Program

A reasonable amount of position dancing should be part of your Learn-To-Dance program. The newer dancer, if instructed in class, will accept this phase of dancing as long as you don't get carried away! I would like to suggest a program for introducing position dancing:

1. **Four boys/girls square thru**
 Heads/sides half sashay
 Square thru four
2. **Four boys/girls square thru**
 Do sa do to a wave
3. **Sides half sashay**
 Heads square thru four
 Do sa do to a wave
4. **Four boys/girls swing thru**
5. **Half sashayed pass the ocean**
6. **Circulate after a swing thru**

The above actions will give dancers a good start to base the Mainstream program upon.

Some Dance Examples of the Above

Heads rollaway half sashay
Circle eight
Four boys square thru four
Split the girls around one
Into the middle . . . all circle left
Girls square thru four . . . swing
Promenade

Heads rollaway . . . half sashay
Circle eight . . . boys square thru four
Do sa do to a wave . . . boys run right
Left allemande

Heads rollaway half sashay
Circle eight . . . girls square thru four
Do sa do to a wave . . . girls run right
Forward and back
Box the gnat . . . crosstrail thru
Left allemande

Heads square thru four
Side rollaway half sashay
Do sa do to a wave
Centers trade . . . boys run right
Pass thru . . . wheel and deal
Square thru three quarters
Left allemande

Heads rollaway half sashay
Circle eight . . . boys do sa do to wave
Boys swing thru . . . swing thru again
Boys pass thru . . . U turn back
Girls do sa do to wave . . . swing thru
Swing thru again . . . girls pass thru
U turn back . . . boys square thru four
Do sa do to a wave . . . boys run right
Star thru . . . pass thru . . . trade by
Pass thru . . . left allemande

Zero Line
Right and left thru
Rollaway half sashay . . . pass the ocean
Boys run . . . couples circulate
Boys run . . . grand right and left
Heads pass thru . . . U turn back
Circle eight . . . boys pass the ocean
Boys swing thru . . . boys step thru
Do sa do the outside two
Make a wave . . . boys run right
Star thru . . . left allemande

Zero Box
Swing thru . . . eight circulate
Boys run . . . wheel and deal
Left allemande

You will find that you must teach the class how to respond to the above basics from the few positions included. Please don't go out and call this to a class. Teach them how to dance their positions. In the long run, you will have more confident dancers and dancers who are well grounded in the basics.

Partner Hinge at the Plus Level

Zero Box
Right and left thru . . . veer left
Couples hinge . . . triple trade
Partner hinge . . . coordinate
Bend the line . . . star thru
Pass to the center
Square thru three quarters
Left allemande

Zero Line
Pass thru . . . partner hinge
Explode the wave . . . partner hinge
Scoot back . . . grand right and left

Heads pass thru . . . around one to a line
Ends load the boat . . . centers pass thru
Partner hinge . . . ping pong circulate
Outsides partner hinge
Centers hinge one quarter.
Grand right and left

Zero Box
Swing thru . . . boys run . . . couples hinge
Triple trade . . . center four partner hinge
Others bend in
Centers walk and dodge
Touch one quarter . . . centers trade
Boys run . . . right and left thru
Pass the ocean . . . recycle
Left allemande

Keep in mind that a partner hinge after a pass thru is the same as a pass the ocean as far as the ending formation is concerned but there is a different feeling to it while dancing.

A Look at Partner Hinge at Mainstream

A partner hinge starts with a pair of dancers facing the same direction and on the command, partner hinge, they will do one half of a partner trade action ending in opposite facing directions and holding right arms. Note you will always end in a right hand formation as the partner trade action determines the proper ending position.

Zero Line
Pass thru . . . partner hinge . . . girls trade
Swing thru . . . turn thru . . . left allemande

Pass thru . . . partner hinge . . . fan the top
Recycle . . . left allemande

Heads pass thru . . . partner hinge
Hinge and flutter . . . lead to the right
Left allemande

Heads pass thru . . . around one to a line
Centers pass thru . . . partner hinge
Ends star thru . . . centers step thru
Make a wave . . . girls trade
Recycle . . . left allemande

Zero Box
Swing thru . . . boys run . . . couples circulate
Partner hinge . . . scoot back . . . boys run
Pass thru . . . wheel and deal . . . zoom
Square thru three quarters
Left allemande

All eight to the middle and back
Partner hinge . . . wrong way thar
Men back up . . . shoot the star
Left allemande

Zero Line
Pass thru . . . partner hinge . . . girls trade
Single hinge . . . walk and dodge
Partner trade . . . left allemande

SINGING CALLS

YOU PRETTY BABY AND YOUR SWEET LOVE

By Chuck Donahue Mt. Sterling, Kentucky
Record: Prairie #1068, Flip Instrumental with Chuck Donahue
OPENER, ENDING
Four ladies chain across you go
Join hands circle left you know
Ladies center men sashay circle left
Ladies center men sashay circle again
Allemande the corner weave the ring
Meet your lady do sa do promenade
If you're wondering what I'm thinking of
It's just you pretty baby and
Your sweet love
MIDDLE BREAK
Heads curlique left the boys run right
Right and left thru turn the girl
Dive thru curlique circulate two times
Allemande the corner and weave you do
When you meet your lady do sa do promenade
If you're wondering what I'm thinking of
It's just you pretty baby and
Your sweet love
FIGURE:
Heads flutterwheel across the ring
Square thru four hands around you do
Swing thru two by two boys run right
Bend the line and right and left thru
Star thru pass thru corner you swing
Swing that lady promenade that ring
If you're wondering what I'm thinking of
It's just you pretty baby and
Your sweet love
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

RINKY TINK PIANO

By Johnnie Wykoff, Indianapolis, Indiana
Record: Blue Star #2230, Flip Instrumental with Johnnie Wykoff
OPENER, MIDDLE BREAK, ENDING
Four ladies promenade inside the ring
Box the gnat and do a do sa do
Four boys star by the left one time
Put an arm around your maid star promenade
Girls back track go the other way around
Turn your partner by right arm
Left allemande promenade
I want you to play me a tune
On that old piano
That rinky tink piano of mine
FIGURE:
Head couples pass the ocean
Swing thru extend swing thru again
Scoot back and go
Boys run to the right and then
You pass the ocean now
Let the ladies trade my friend
Swing thru turn thru and now

Swing that corner girl promenade
I want you to play me a tune
On that old piano
That rinky tink piano of mine
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

JUST BECAUSE

By Daryl Clendenin, Portland, Oregon
Record: Chinook #057, Flip Instrumental with Daryl Clendenin
OPENER, MIDDLE BREAK, ENDING
Four ladies promenade the inside
Get back home and swing with your man
Join up hands and circle
Go walking around the ring
Do an allemande left and weave the land
You cause me to spend all my money
Swing that lady around and promenade
Well I'm telling you honey
I'm through with you because just because
FIGURE:
Head couples promenade go halfway
Down the middle and do a right and left thru
Flutterwheel then sweep a quarter more
Pass thru split the outside two
Make a line pass thru girls run then
Boys run slide thru swing the corner
Promenade well I'm telling you baby
I'm through with you because just because
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MORNING DEW

By Joe Porritt, Louisville, Kentucky
Record: JoPat #403 Flip Instrumental with Joe Porritt
OPENER, MIDDLE BREAK, ENDING
Circle left
The first strange town I was ever in
The county was hanging a man
Left allemande the corner
Turn partner by the right
Four ladies promenade the ring
Turn your partner by the right
Full turn to the corner there
Left allemande come back and promenade
I washed my face in the morning dew
And kept on moving along
FIGURE:
Heads square thru four hands around
Meet that corner do a do sa do
Swing thru boys run right
Couples circulate move up ferris wheel
Do a Dixie grand a right if you can
A left and right pull by
Swing the corner girl and promenade
I washed my face in the morning dew
And kept on moving along
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

ONE MORE TIME — Hi-Hat BB 013

Choreographers: Brian and Sharon Bassett
Comment: An easy and fun to do two-step and the music is most danceable.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** OPEN, **—, Touch, —;**

PART A

1-4 **Run Fwd, 2, 3, Brush; Bk, 2, 3, Touch; Vine Apart, 2, 3, Brush; Together, 2, 3, Touch;**
5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Two-Step Apart; Two-Step Together;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M facing WALL:

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Open Vine, —, 2, —; 3, —, 4** BUTTERFLY, —;
5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Vine, 2, 3, 4 end** SEMI-CLOSED **facing** LOD; **Walk Fwd, —, 2, —;**
9-12 **Run, 2, 3, 4; Fwd, —, 1/4 R Turn M face** WALL **in** BUTTERFLY, —; Side, XIB, Side, XIB to OPEN;
13-16 **Fwd, —, Point, —; Fwd, —, Point, —; Cross Walk, —, 2, —; 3, —, 4, —;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 **Run, 2, 3, 4; Fwd, —, 1/4 R Turn M face** WALL **in** BUTTERFLY, **—; Side, Close, Side, Close; Apart, —, Point, —.**

MY AFFECTION — Hi-Hat BB013

Choreographers: Dave and Jeanne Trowell
Comment: An interesting two-step with Part B done with identical footwork. Good music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** OPEN, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end** BUTTERFLY **M face** WALL; **Side, —, XIB, —; Side, —, Thru to face** LOD **in** OPEN, **—;**

5-8 **Fwd Two-Step; Basketball Turn end facing** RLOD **in** LEFT-OPEN; **Fwd, Close, Bk, Close; Walk Fwd, —, 2, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 **Fwd Two-Step; Basketball Turn end facing** LOD; **Fwd, Close, Bk, —; (Bk, —, Recov, —;) Bk, Close, Fwd, —; Now identical footwork**

PART B

1-4 **Scissors end both facing** WALL **in** SHADOW; **Fwd Two-Step; Side, —, XIB, —; Side, —, XIF, —;**

5-8 **Scissors end both facing** RLOD **in** LEFT-OPEN; **Fwd Two-Step; Fwd, Close,Bk, Close; Walk, —, 2, —;**

9-12 **Scissors end both facing** COH **in** SHADOW; **Fwd Two-Step; Side, —, XIB, —; Side, —, XIF, —;**

13-16 **Scissors end both facing** LOD **in** OPEN; **Fwd Two-Step; Fwd, Close,Bk, —; (Bk, —, Recov, —;) Bk, Close, Fwd, —; Opposite footwork**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-2 **Walk Fwd, —, 2, —; Side, Close, Cross Point.**

VALLEY OF THE MOON — Belco 315

Choreographers: Ken Croft and Elena DeZordo

Comment: A most pleasant and easy-to-do waltz with adequate music. Has cues on one band.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY **M facing** WALL, **Touch, —;**

PART A

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; (Twirl) Side, XIB, Side; Pickup, to,** CLOSED **M face** LOD;

5-8 **(L) Waltz Turn; (L) Waltz Turn end M face** WALL **in** BUTTERFLY; **Side, Draw, Close; Side, Draw, Close;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

17-20 **Waltz Balance (L), 2, 3; Waltz Balance (R), 2, 3; Solo Turn Away, 2, 3; 4 M face** WALL, **Side, Close** BUTTERFLY;

21-24 **Side, XIB, Side; Thru to** CLOSED **M still facing** WALL, **Side, Close; Dip Bk, —, —; Recov Touch. —;**

25-28 **Fwd, Side, Close; Bk, Side, Close end** SIDECAR **M face** DIAGONAL RLOD **&** WALL; **Twinkle, 2, 3 end** BANJO; **Twinkle, 2, 3 end** CLOSED **M face** RLOD;

29-32 **(R) Waltz Turn; (R) Waltz Turn end M face** WALL; **Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 BUTTERFLY **(Twirl) Side, XIB, Side; Thru, Side, Close; Side, Draw, Close; Apart, Point, —.**

WAH-WAH — CDC — M15

Choreographers: Jean and Roy Green

Comment: A busy though not difficult two-step. Music is adequate. Cues on one side of record.

INTRODUCTION

1-2 OPEN-FACING **Wait; Apart, Point, Together, Touch to** BUTTERFLY **M face** WALL;

PART A

1-4 **Balance L/2, 3, Balance R/2, 3; Balance Away/2, 3, Together/2, 3 to** OPEN **facing** LOD: **Fwd Two-Step,, Fwd Two-Step,; Cross Walk, 2, 3, 4 end** BUTTERFLY **M face** WALL;

5-8 Repeat action meas 1-4 Part A except to end in SEMI-CLOSED facing LOD:

PART B

1-4 **Fwd Two-Step,, Fwd Two-Step end** CLOSED **M facing** WALL,; **Turn Two-Step,, Turn Two- Step,; Twisty Vine, 2, Quick Two-Step to** BANJO **M face** LOD,; **Fwd, 2, Quick Two-Step to** BUTTERFLY **M face** WALL,;

5-8 **Back Apart, 2, In Place/2, 3; Together, 2, In Place/2, 3; Step, Kick Thru, Swivel, Swivel; Step, Kick Thru, Swivel, Swivel end SEMI-CLOSED:**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

PART C

1-4 **Walk Fwd, 2, 3, Pickup to** CLOSED; **Strut, 2, 3, 4; Fwd/Close, Bk, Bk, 2; Bk/Close, Fwd, Fwd, 2 end** BUTTERFLY **M face** WALL;

5-8 **Side, XIB, Bk to Bk Quick Two-Step,; Side, XIB, Quick Two-Step,; Solo Circle Away Two-Step,, Two-Step,; Strut Together, 2, 3, 4 to** SEMI-CLOSED **facing** LOD;

9-12 Repeat action meas 1-4 Part C:

13-16 Repeat action meas 5-8:

SEQUENCE: A — B — A — B meas 1-8 plus Ending.

Ending:

1 **Fwd, 2, 3, Face partner; Apart/Point.**

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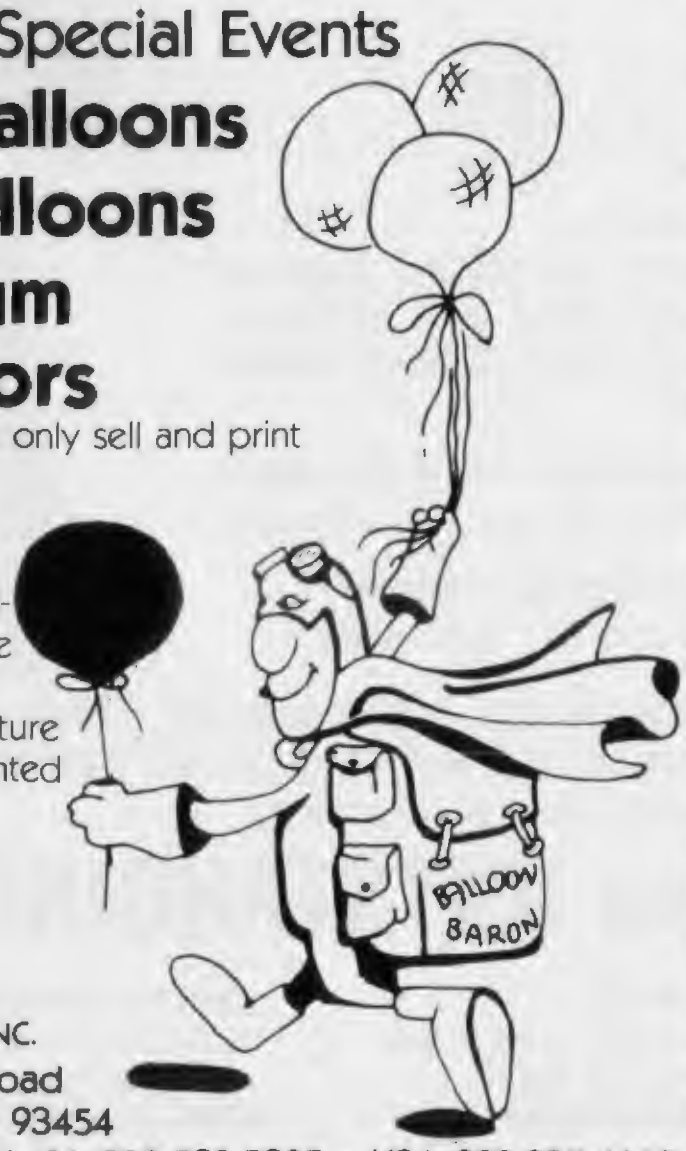
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CALLER of the MONTH



Bob Shiver, Warner Robins, GA

HIS LIFE'S DESIRE was to sing first tenor in some well-known gospel quartet, but it was not to be. When Bob's young voice changed it went down instead of up, so even though he was the boy vocal soloist at high school, second tenor for a barbershop quartet and a member of several male choral groups, the high road led to the trials and joys of a square dance caller.

Bob's square dance activity began while in the U.S. Air Force. He regrets turning down invitations to get involved as a dancer during his tour in Hawaii but while stationed near Madrid, Spain, a co-worker coaxed Bob to an open house sponsored by the Madrid Squares. Immediately "spellbound", he signed up for lessons along with his wife, Marie, their daughter Renee and son, Rhett.

The Shivers danced for two years with the Madrid Squares in Spain, one year with the Langley AFB Lanciers in Virginia and then went to Athens, Greece. It was there that Bob was instrumental in forming the Athenia Strings and Laces and after dancing to records for a few months, took the plunge and picked up the mike! The singing calls were great but, reportedly, the patter left much to be desired.

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Well, time has a way of changing these things and Bob Shiver has come a long way since 1973. He has taught more than 1,000 new dancers, has called at numerous festivals and specials throughout Georgia and bordering states, and currently is the club caller for the Plane Promenaders, Irish Reelers and Flutter Wheels.

Bob recorded on Thunderbird for several years and is now on the staff of the newly revised Mustang label. His first release with Mustang, "Rodeo Romeo," became available this past December. Bob also owns and operates A&S Record Shop which is growing by leaps and bounds.

Secretary for the Georgia Callers Association, Bob believes *all* callers should do their utmost to support their area's Callers Association. "Callers should maintain proper attitude and definitely dress western style," Bob says. His slogan is "Keep Smiling" and he ends each dance with "If you see someone without a smile, be *sure* to give them one of yours."

LETTERS, *continued from page 3*

are left to the end . . . We all try to promote square dancing as a healthy, fun activity for all ages. Please help us with healthy recipes.

Eloise Joppa
Stephens City, Virginia

Please see page 26. —Editor

Dear Editor:

The Square Tappers are looking forward to our 18th National in Baltimore. Our kids work all year raising funds, learning new routines, designing costumes, making travel arrangements and setting up housing. These areas are handled through our Parents' Organization, a

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July 29 — Amarillo Callers Assoc., Amarillo, Texas
Sept. 18, 19, Rainier Caller Assoc., Tacoma, Washington
Sept. 21, 22, 23, Victoria District Caller Assoc., Victoria, British Columbia, Canada
October 6, 7 — Callers Assoc. of Winnipeg, Winnipeg, Manitoba, Canada

For Information: Sharon Golden, 300 Elmhurst, Hot Springs, Arkansas 71913 Phone: 501-623-7274

non-profit, tax-exempt corporation. Over the years it has averaged about $20,000 to pick up approximately half of our expenses to the National. We have been selected to represent square dancing and youth and the State of Michigan in the Independence Day Parade in Washington D.C. on July 4th, also to dance on the Elipse at the White House. We hope we can find ways to afford this honor as it will mean extending our trip from Baltimore another week. We have great love for the kids, respect for their parents and hope we can continue this work and travel for a long time to come. We are now in our second and third generations of kids from some families! Anyone interested in more information about the group may write us.

Gene and Alice Maycroft
947 West Street
Muskegon, MI 49442

Dear Editor:

If you, like me, would like to work more closely with your (clogging) colleagues across the country, I invite you to join me in an effort

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July 14	GUMBO SPECIAL, Pat Barbour & Andy Petrere	Sept. 22	
July 21	ADVANCED DANCE	Oct. 5	ADVANCED DANCE Supper Club, Mainstream
July 28	Mac Letson, Mainstream & Plus	Oct. 14	ADVANCED Sun. 4:30 pm
Aug. 3	Supper Club, Mainstream	Nov. 2	Supper Club, Mainstream
Aug. 4	ADVANCED DANCE	Nov. 3	Pat Barbour, Mainstream & Plus
Aug. 11	Mainstream Special	Nov. 11	ADVANCED, Sun. 4:30 pm
Aug. 25	Lem Gravelle, Mainstream & Plus	Nov. 23 & 24	TURKEY STRUT, Jerry Story & Andy Petrere
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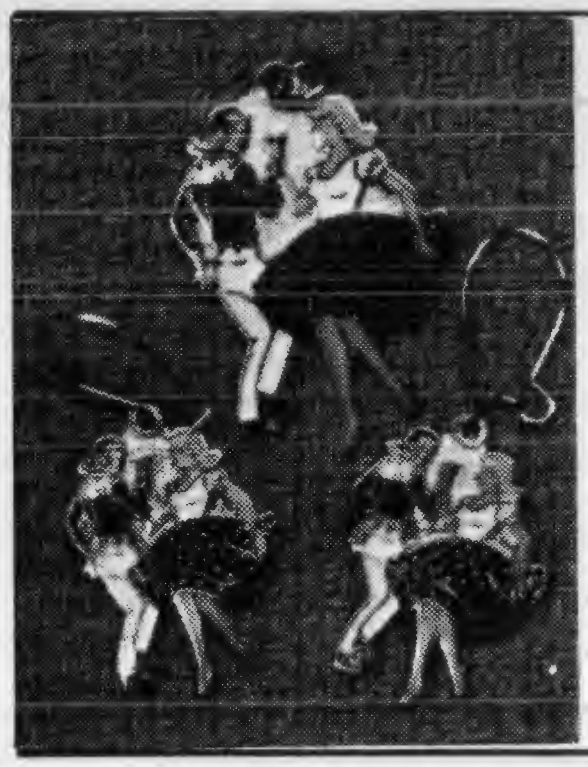
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Heaven is My Woman's Love 2157
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I am calling F.I.D.D.L.E. = Federation of Intelligent Dedicated Literature Editors. I feel it might help if we could have one central means of contacting each other. If you have an item of concern or of general information that you would like to share with cloggers across the country, you could write one letter and be assured that it would reach at least all of your fellow editors for their consideration. My suggesting for the medium through which this could be done is a newsletter, with the working title of Fiddler's Fancy. This needn't have any regularly scheduled deadline; it would simply be an "as needed" tool of communication. We have a list of publications we know about. I would like to get in touch with other clogging and folk dance publications. If you can help, please let me know . . . For the time being, C.L.O.G. will provide the money for copying and mailing any communications for F.I.D.D.L.E. If several of you decide we might benefit from sharing news through a medium such as this, each publication might contribute some sum, such as $10.00, to defray postage and copying costs.

Shelia Popwell, Editor
Flop-Eared Mule
PO Box 478
Hampton, GA 30228

Dear Editor:

It is a regular complaint in Letters to the Editor that there is no accommodation in square dancing for the "occasional" dancer who cannot attend a club once a week. This dancer says, "When I come to a dance after a month, everyone is doing new things that I haven't learned." That is not quite correct. They are doing things that everyone was taught but that the occasional visitor has natu-



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BA-402 You Were On My Mind by Bobby Keefe
BA-602 Bill Bailey by Johnny Walter
BA-601 Looking Over a Four Leaf Clover by Johnny Walter
BA-105 So Round So Firm So Fully Packed by James Maxey
BA-106 A Little Bitty Tear Let Me Down by James Maxey

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TB 233 **Baby's Back Again**/Bud Whitten
TB 234 Will not be released under any title (Houston nor Going Hunting Tonight will be released until a later date)
TB 225 **Cab Driver**/Chuck Mashburn & Gabby Baker (Duet)

Hoedowns
TH-528 **Cripple Cricket/Rebel Yell**
Rounds by the Rayes
TR-3001 **Walkin' After Midnight** by Jack & Muriel Raye
TR-3002 **Kansas City Kick**
Clogging routines are available to many TB records, please get in touch with dealers, distributors or write to the company.

New Clogging routines
TH 528 **Cripple Cricket**/Vivian Bennett
TH 507 **Mountain Dew**/Janice Lowe
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TB 2300 **Clogging White Shoes**/Sheila
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TD 0001 **Camptown Races**/Janice Lowe

20ty Jekyll Island Jamboree
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rally forgotten.

But can it be any other way? Who has been running the club while the once-a-month dancer has been away? People who devote more than one night a week to the club. A club is run by the people who participate and will reflect their interest and desires. Even a club that is run as a business by a caller will cater to the customers who can be relied upon to show up every week, not to the occasional drop-ins. One regular is worth four times a once-a-month dancer in simple dollars and cents, besides being a lot more encouraging to the caller.

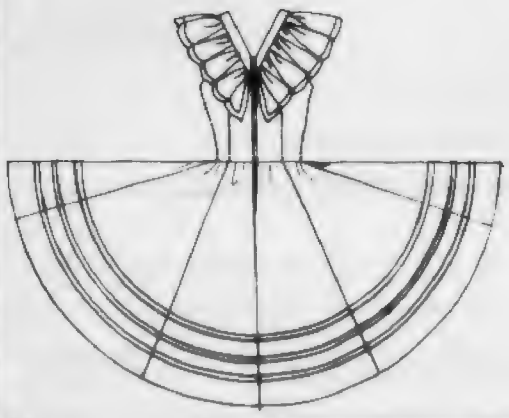
Square dancing is doing. It is not like television where someone else is paid a bundle to do it for you.

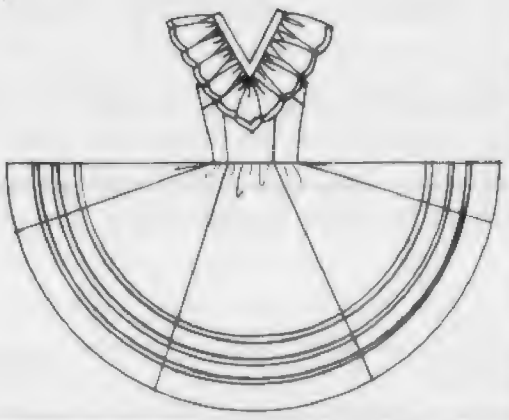
Paul Zimmermann
San Francisco, California

There's always the other side of the coin. Although some people simply cannot attend once-a-week, they still have the desire to dance and should be able to do so. The question is, are we providing places for them to enjoy a less involved form of square dancing?
—Editor

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Dear Editor:

The Muddy Frogs were pleased with their badge in the April SQUARE DANCING Magazine. Evidentally I failed to put Oregon in my note. Milton Freewater is in Oregon about 10 miles from Walla Walla, Washington. Even with Washington, instead of Oregon, we thought the article looked great.

Pat Wiggins, Walla Walla, Washington

Note: All Muddy Frogs dance in Oregon, not in Washington. Be sure you put their "pond and pad" in the right state. —Editor

Dear Editor:

We have had several theme dances—Frontier Ball, Mardi Gras, etc. and we always plan them in conjunction with a meal at the conclusion of the dance. We enjoyed the Crockpot idea in the April magazine and will give it a try.

Sharon Terrell
Pineville, Louisiana

When writing to the editor, be aware that unsigned letters will not be published. We will, however, honor requests for name to be withheld.

Meg Simkins

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SINGING CALLS

GOODNIGHT SWEETHEART — Blue Star 2229
Key: A Tempo: 130 Range: HC Sharp
Caller: Nate Bliss LA
Synopsis: (Break) Walk around corner — left hand turn your partner — four ladies chain three quarters — rollaway — circle left — allemande corner — weave ring — promenade (Figure) Head couples square thru four —corner do sa do — swing thru — boys run right — ferris wheel — right and left thru — square thru three quarters — swing corner — promenade.
Comment: A great end-of-the-evening dance Figure is very average and the music is most appropriate. The tune is so familiar the dancers will likely join in on the singing.
Rating: ☆☆☆

JUST BECAUSE — Chinook 057
Key: G Tempo: 128 Range: HB
Caller: Daryl Clendenin LA
Synopsis: Complete call printed in Workshop.
Comment: A tune that has carved a notch for popularity in the square dance recording field. The dancers felt the music, although accept-

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

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CURRENT RELEASES
FT-115 Houston (Means I Am One Day Closer To You) by Vic
FT-114 There Must Be Something About Me That She Loves by Rick
FT-113 Crocodile Rock by Phil

COMING SOON
Clog-A-Rounds by Dawn
Round Dances

FT-110 Lovesick Blues by Jay
FT-109 Tune Up, 48 Basic Hoedown by Rick
FT-107 Song Sung Blue by Rick
FT-104 Snipe Romp/Flip Hoedown by Rick
FT-103 Pick Me Up On Your Way Down by Jay
FT-101 Pickin' Up Strangers by Jay

able, was a little heavy for the voice. All callers can certainly use this Mainstream dance. The voices in the background were well blended. Vocal background on instrumental would have been beneficial. Rating: ☆☆☆☆

I'M A SWINGER — Bogan 1349
Key: C Tempo: 130 Range: HC
Caller: Pat Grymes LC
Synopsis: (Break) Four ladies chain across — chain back home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — into middle square thru four — swing thru outside two — spin the top — boys move up square thru four — trade by — swing corner — promenade.
Comment: The music on this release is above average and well-recorded. The figure is closely timed and moves smoothly. All are Mainstream figures. The tune will be familiar to most callers and should offer no major setbacks. Rating: ☆☆☆

BONAPARTE'S RETREAT — JoPat 218
Key: B Flat Tempo: 130 Range: HB Flat
Caller: Joe Porritt LB Flat
Synopsis: (Break) Four ladies promenade —



Red River Community House

Toots Richardson,
Director/Resident Caller



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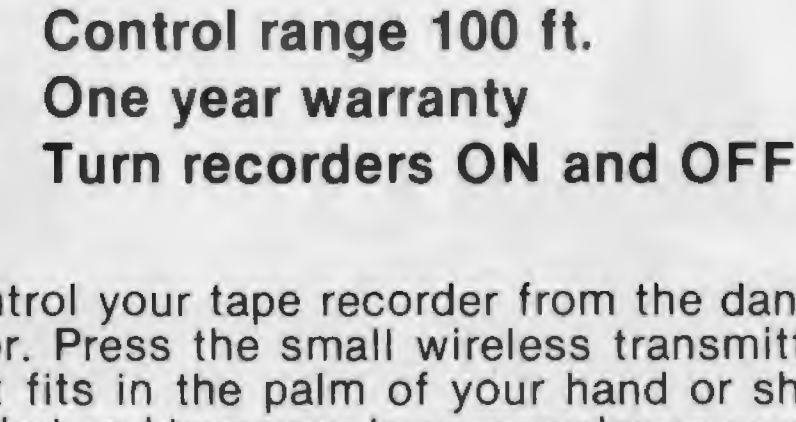
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swing at home— join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides pass thru — partner trade — square thru in middle four hands — do sa do corner — eight chain four — swing corner — promenade.

Comment: A familiar tune that may not be too easy for callers, so a listen will likely be necessary. It's well recorded with some nice instrumental passages and offers a good beat. The figure can be handled by all dancing groups as it offers nothing more difficult than an eight chain four. Rating: ☆☆☆

FLASHDANCE — River Boat 207
Key: B Flat Tempo: 132 Range: HC
Caller: Gary Carnes LB Flat
Synopsis: (Intro) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Break) & end) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — walk in square thru four — swing thru — boys run — ferris wheel — square thru three quarters — swing corner — promenade (Tag) Four ladies chain — chain back home — left allemande corner — swing own.

Comment: This release offers a very up-to-date melody that is the theme of a recent successful film. The music could be softened some to enable the caller to be heard better. The Mainstream figure is average. Rating: ☆☆☆

YOU PRETTY BABY AND YOUR SWEET LOVE — Prairie 1068
Key: A Tempo: 128 Range: HB
Caller: Chuck Donahue LA
Synopsis: Complete call printed in Workshop.
Comment: A bouncy tune with nicely timed movements that all dancers can handle easily. The rhythm projects a solid square dance feel-

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ing. Figures are all Mainstream and callers should have no problems. Rating: ☆☆☆☆

ISLAND IN THE SUN — Grenn 12168
Key: C Tempo: 126 Range: HC
Caller: Ed Fraidenburg LA
Synopsis: (Break) Allemande left — own do sa do — curlique — boys run right — circle left — left allemande — weave ring — do sa do — promenade — swing at home (Figure) Four ladies chain three quarters — heads promenade three quarters — sides square thru three quarters — do sa do — make wave — swing thru — right and left grand — promenade.
Comment: A melody remembered by many callers. The figure is nicely timed. The music is melodic and smoothly recorded. A middle of the evening type of release. Rating: ☆☆☆

BETWEEN THIS TIME AND THE NEXT TIME — Mountain 35
Key: E Tempo: 126 Range: HB
Caller: Tom Trainor LB
Synopsis: (Intro & end) Sides face grand spin — (Break) Circle left — left allemande — do sa do — men star left — turn thru — left allemande (Figure) Heads square thru four — swing thru — men run — tag the line — turn in


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— ladies load the boat — men square thru four — corner swing — promenade.

Comment: A fine melody with an adequate amount of choreography utilizing a load the boat. The musical accompaniment, featuring guitar, is well played. The lyrics fit nicely. Dancers enjoyed this release. Rating: ☆☆☆

MAKEUP AND FADED BLUE JEANS — Bounty 101
Key: D Tempo: 128 Range: HB
Caller: Josh Frank LA
Synopsis: (Intro & end) Allemande left — turn partner by right — girls star left — turn partner by right — allemande left — swing promenade (Break) Sides face grand spin (Figure) Heads square thru four — do sa do — swing thru — boys run to right — ferris wheel — center two curlique — make right hand star — swing corner — promenade.

Comment: A rhythmic dance with a strong beat. A nice melody line. Some work on word metering may be needed. The last two lines of the call were not entirely distinguishable. Josh could have projected a little more, but overall, a good initial start. This release can also be used for a patter accompaniment.

Rating: ☆☆☆

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I CAN LOVE YOU — Chinook 058
Key: E Tempo: 126 Range: HC Sharp
Caller: Jim Hattrick LA
Synopsis: (Break) Four ladies chain — rollaway — join hands circle left — allemande left allemande thar — right and left form star — men back in — shoot star — box the gnat — pull by — swing corner — promenade (Figure) Head couples promenade halfway — down middle square thru four — circle four outside two — break out make a line — up and back — square thru — third hand right and left thru — same ladies chain — roll promenade.
Comment: An enjoyable melody clearly called. The choreography offers a slightly different move that makes for nice dancing. Music is above average on this release but callers may have to listen to determine if it's right for their own use. Rating: ☆☆☆

SNOWBIRD — Kalox 1292
Key: B Tempo: 128 Range: HB
Caller: Jon Jones LF Sharp
Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — sides right and left thru — veer to left — ferris wheel —

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center two pass thru — touch a quarter — scoot back — swing corner — promenade.

Comment: A well known tune and a nice calling job. The figure has plenty of well timed Mainstream action. Music is above average. The melody should offer no calling problems. The double scoot back offers a little different feeling. Rating: ☆☆☆☆

SLOOP JOHN B — River Boat 200
Key: B Tempo: 130 Range: HF
Caller: Bob Elling LF

Synopsis: (Break) Sides face grand square — circle left — allemande left — swing own — promenade (Figure) Head two ladies chain — sides rollaway — sides star thru — do sa do — make wave — spin chain — exchange the gears — make those stars boys follow the girls — swing corner — promenade.

Comment: A rhythmic dance with a very emphasized beat. The record offers a spin chain exchange the gears and a tea cup chain along with a few different bits of choreography. At times the dancers did have a problem understanding the dual voices in a large hall. Rating: ☆☆☆

RINKY TINK PIANO — Blue Star 2230
Key: C Tempo: 130 Range: HC
Caller: Johnnie Wykoff LA

Synopsis: Complete call printed in Workshop.

Comment: Once again Johnnie makes an old favorite sound good. His ability to use the old tunes and make them sound new continues. The figure and music is well done. A worthwhile release. Rating: ☆☆☆☆

CAN'T TAKE THE TEXAS OUT OF ME — Rocket 106
Key: A Tempo: 130 Range: HC Sharp
Caller: Robert Shuler LE

Synopsis: (Intro & end) Circle left — walk around corner — see saw own — left allemande —

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weave ring — do sa do — promenade (Break) Sides face grand square — four ladies promenade — swing own — left allemande — promenade (Figure) Head couples lead right — right and left thru — veer to left — couples circulate one time — bend the line — curlique — coordinate — tag the line — face to right — tag the line again — boys run back swing corner — promenade.

Comment: A fine instrumental coupled with a very closely timed dance that kept the dancers moving. Dancers' opinions varied on rating of this record. Robert seems to thoroughly enjoy calling this Mainstream offering that includes coordinate and tag the lines. Rating: ☆☆☆

MORNING DEW — JoPat 403
Key: B Flat & C Tempo: 128 Range: HC LB Flat
Caller: Joe Porritt
Synopsis: Complete call printed in Workshop.
Comment: Joe seems to enjoy his work on this release. You can always depend on him to be heard over the accompaniment and, according to the dancers, that is a plus. The tune is familiar to all and the music is average. The figure offers a Dixie grand and is well timed. Rating: ☆☆☆☆



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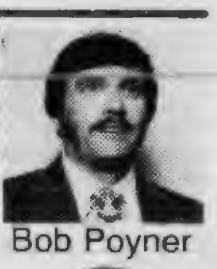
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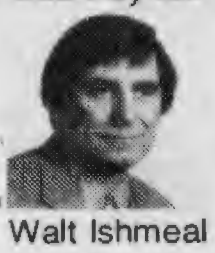
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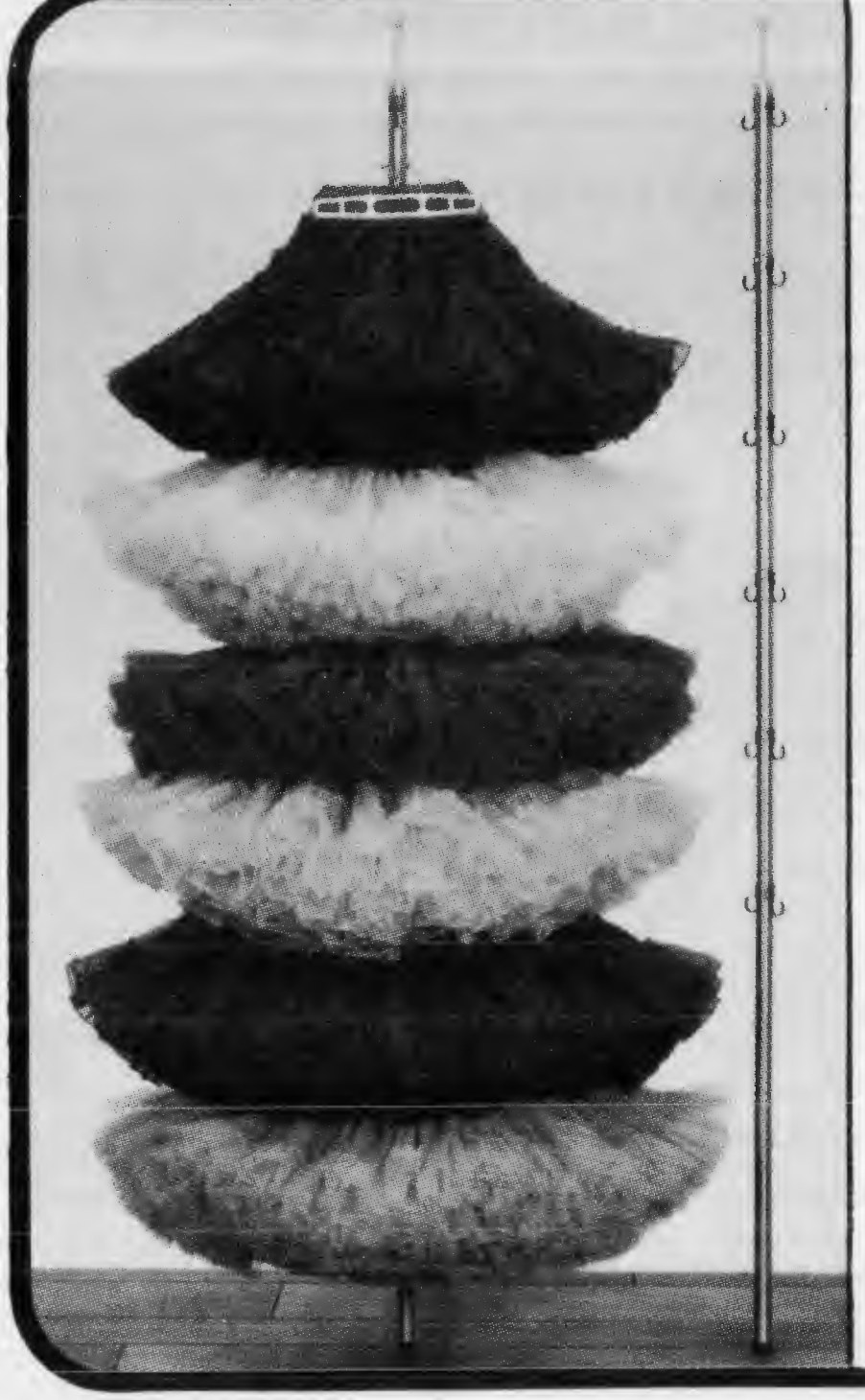

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IN OUR MAGIC SHIP — River Boat 204
Key: A Flat Tempo: 130 Range: HD Flat
Caller: Ron Welsh LC
Synopsis: (Break) Circle left — left allemande — corner do sa do — left allemande — weave ring — swing own — promenade (Figure) Four ladies chain — head couples flutterwheel — sweep a quarter more — pass thru — swing thru — boys run right — ferris wheel — zoom — square thru three quarters — swing corner — promenade.
Comment: River Boat shows continual improvement in their releases and the callers have been doing a creditable job. The music on this one is average. The figure is Mainstream and clearly called by Ron.
Rating: ☆☆☆

SAN FRANCISCO BAY — Blue Star 2228
Key: G Tempo: 128 Range: HB
Caller: Johnnie Wykoff LD
Synopsis: (Break) Four ladies chain three quarters — join hands circle — ladies in men sashay — left allemande — weave by two — turn partner by right — four ladies promenade — swing at home promenade (Figure) Heads square thru four — corner do sa do — pass the ocean — spin the top girls move up — do sa



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do — make ocean wave — scoot back — recycle — swing corner — promenade.

Comment: A familiar tune provides fine musical accompaniment. The banjo lead assists in making it another good record that callers can loosen up on. The figure is Mainstream and moves nicely. Dancers enjoyed dancing it.

Rating: ☆☆☆☆

ROUND DANCES

STROLLIN' — Belco 315
Choreographers: C.O. and Chris Guest
Comment: This easy and fun to do two-step is a redo of a few years ago. However this time there is a band of cues. Music is pleasant.

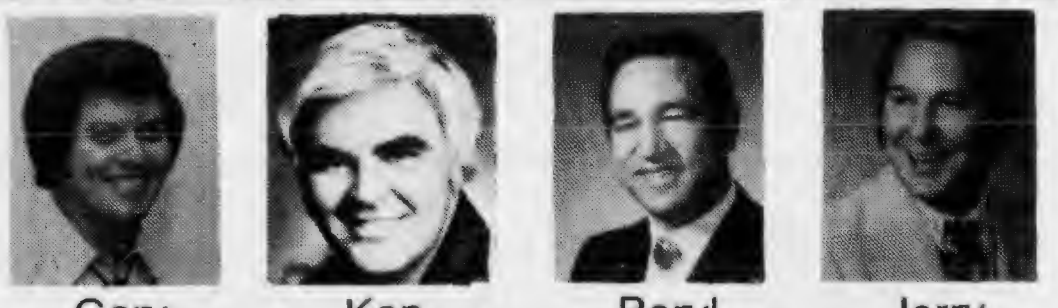
YELLOW ROCKIN' ROSE — Grenn 17052
Choreographers: Jay and Boots Herrmann
Comment: A fast moving and fun to do two-step to a lively piece of music. The tune is the old favorite "Second Hand Rose". There are cues on one side of the record.

FLIP HOEDOWN

PONDEROSA PATTER — Pondorosa 007-M-A
Key: A Flat **Tempo: 120**
Caller: Mike DeSisto

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JP113 Angry
JP112 Bobby McGee
JP111 Nevertheless
JP110 Once In My Life
JP109 See You In My Dreams
JP108 Matador
JP106 Heartbreak Mountain
JP105 I Don't Know Why
JP103 Selfish
JP102 Rhythm of Rain

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JP218 Bonaparte's Retreat — Joe
JP403 Morning Dew — Joe & Mark
JP701 Old Buck — Stew Shacklette
JP601 Travel On — Mark
JP217 Love Letters In The Sand — Joe
JP216 Devil Woman — Joe
JP215 Little Red Wagon — Joe
JP214 Sweet Georgia Brown — Joe
JP505 Muddy River/Feeling Good — Hoedown

Bob & Joe
JP402 Four In The Morning
JP401 Tennessee Sunshine

Joe Porritt
JP213 You Take The Leaving
JP212 IRoll Out The Barrell
JP211 Fightin' Side Of Me
JP210 Blow Up The T.V.
JP209 Country Wasn't Cool
JP208 Friday Night Blues
JP206 I Feel Better All Over
JP205 Don't Drink From The River
JP204 Gonna Have A Ball

ROUNDS (Loehrs)
JP301 All Of Me
JP302 No Love At All

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Comment: This release was recorded "live" at a dance by Mike. The tempo is very relaxing and the record tends to transfer that feeling to the dancers. The choreography is Mainstream and adequate. A good record for dance practice. The instrumental side has a strong rhythmic beat. An overall good flip with the instrumental tending to be slightly faster than on the call side. Rating: ☆☆☆☆

HOMEGROWN — Chinook 507
Key: E **Tempo: 128**
Caller: Bob Stutevoss
Comment: A flip side record with calls by Bob Stutevoss. The music side features a fiddle lead throughout the record. The calls are Mainstream and can be used for basement dancers. Some nice moves on the choreography. Calling is clear for floor of dancers. Rating: ☆☆☆

HOEDOWNS

GOLDEN EAGLE GRAND MARCH — Chaparral 110
Key: C, F, B Flat **Tempo: 130**
Music: Fiddle, Bass, Guitar, Harmonica

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RAGGEDY ANDY — Flip side to Golden Eagle March
Key: G **Tempo: 130**
Music: Fiddle, Bass, Harmonica
Comment: Two instrumentals that can be well utilized. The Golden Eagle Grand March is very good for grand marches. The Raggedy Andy will seem quite familiar to callers. It may be a little more difficult to call to but certainly deserves a listen. Rating: ☆☆☆☆

FOR REVIEW - We need two copies of each release at the earliest possible date.

CALLERLAB, *continued from page 8*

Many hurdles had to be met and crossed along the way and some detours still remain to be conquered. However, in looking at the long list of accomplishments, which include the standardization of calls, the development of understandable definitions, styling and timing of each of the movements in the several programs that make up the activity today, in working out the first universally recognized caller's code of ethics, in setting up an accreditation program and simply making it

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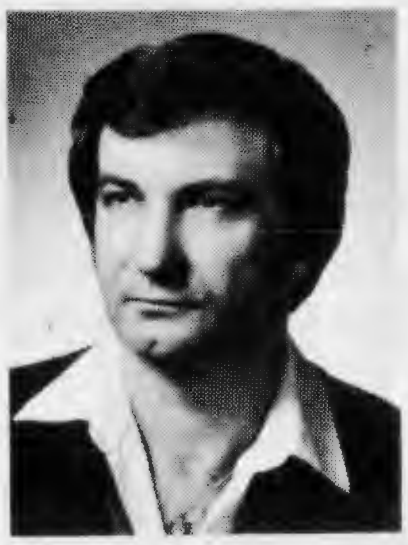
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ESP 401 Sizzlin' (hoedown, Mainstream calls) by Bob
ESP 313 That's The Way Love Goes by Paul
ESP 312 Lover In Disguise by Paul
ESP 206 The South's Gonna Rattle Again by Elmer & Larry
ESP 123 Just Because by Elmer
ESP 122 Sentimental Ol' You by Elmer



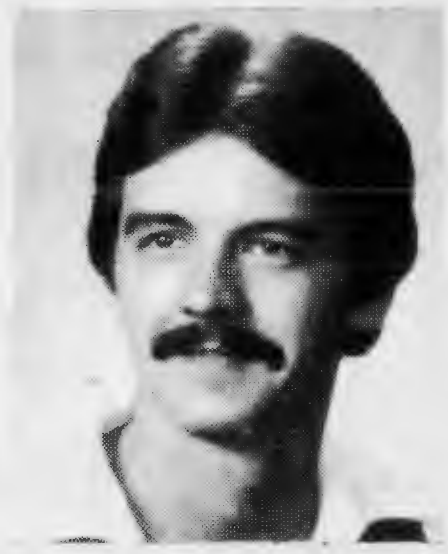
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ESP 116 A Good Night's Love by Elmer
ESP 205 Strong Weakness by Elmer & Paul
ESP 204 I Wouldn't Change You by Elmer & Paul
ESP 203 I Think About Your Love by Elmer & Paul
ESP 202 Golden Memories by Elmer & Paul
ESP 311 My Lady Loves Me by Paul
ESP 310 Good 'N Country by Paul
ESP 309 Good Ole Days by Paul
ESP 308 I Can't See Texas From Here by Paul
ESP 505 Swingin' by Bob
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possible for callers to meet together and communicate—the program has proven its worth.

Doubtless, there is more to do and it may be that from the ranks of the dancers and the dancer/leaders will come important suggestions that should be brought to the attention of this organization. Today, membership totals almost 2,000 men and women from all parts of North America and from a number of countries overseas.

To share your thoughts as a dancer, start by checking to see if your caller is a member of Callerlab. If so, let him or her know of your concerns. If your caller is not a member of this organization, then you are at liberty, if you wish, to write directly to the organization's headquarters, to John Kaltenthaler, the Executive Secretary, or to the Chairman of the Callerlab board, Bob Van Antwerp.

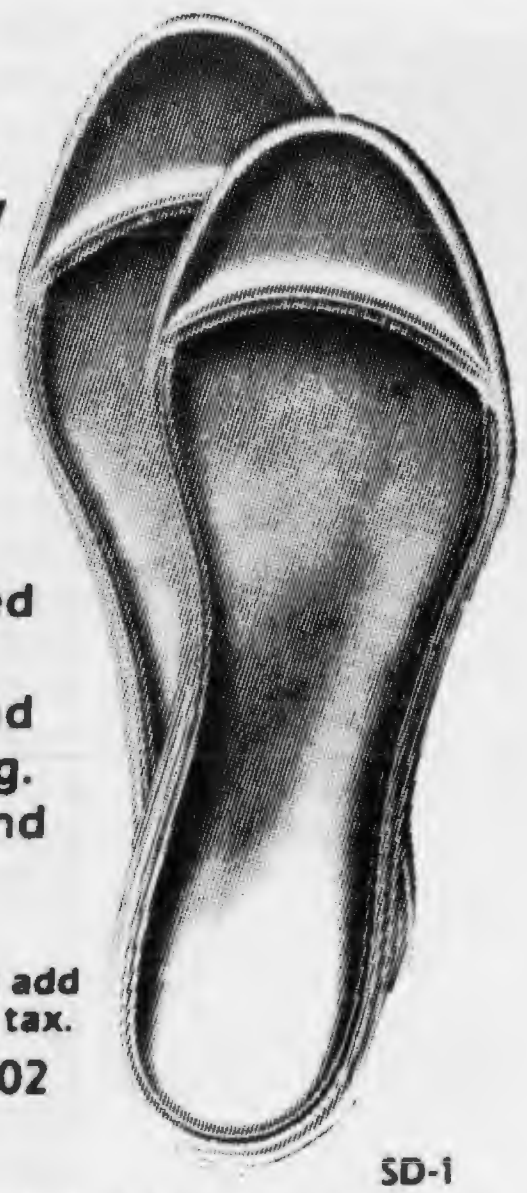
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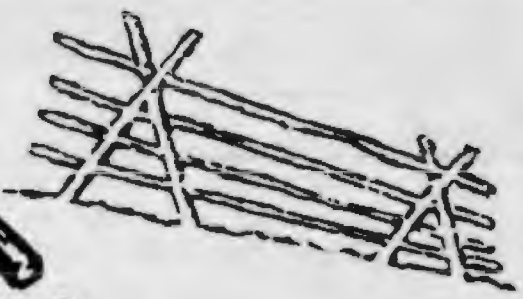


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QUARTERLIES, *continued from page 18*
for the following:

Staggered release dates for the entire Quarterly Selection process. This essentially means that the Mainstream program committee will have the opportunity to select one. Mainstream Quarterly in January, one in April and one in October (continuing its policy to skip the summer quarter). Following one month later, the Quarterlies for the Plus program would start in February, May, August and November with each quarterly period lasting three months. Finally, for the Advanced program, their selections would follow the Plus Quarterlies by one month so that each three month quarterly period for the Advanced would start with March, June, September and December.

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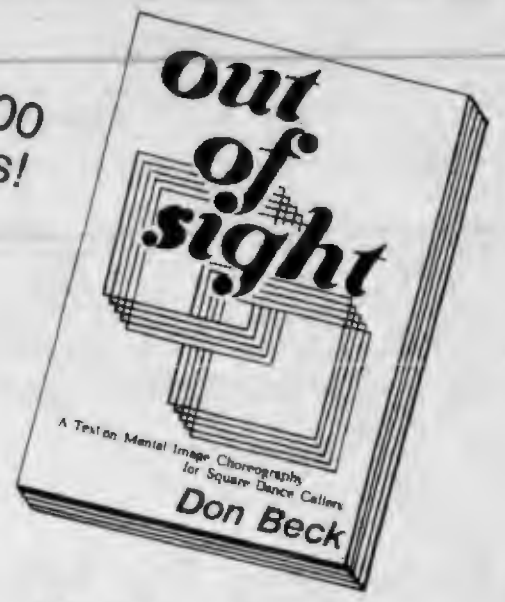
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Following considerable study by a special Quarterly Selection committee, some of the salient facts coming out of the recommendation included the statement that Quarterly Selections are not a mandatory part of any program and that dancers will not be held accountable for selections past or present. The selections (as already stated) would be limited to one or none in any quarter.

A Quarterly Selection has a life of six months. After six months of useage, the selection will be voted upon for a continued six-month period. In the Mainstream and Plus programs, the entire membership of Callerlab will have an opportunity to vote, while only the members of Callerlab's Advanced Committee will be voting on the Advanced Quarterly Selections. Quarterly Selections will not be printed on the Mainstream, Plus and Advanced sheets.

Finally, conventions and festivals will be encouraged to delete Quarterly Selections from all designated halls. As an example, the Mainstream hall at a convention would read

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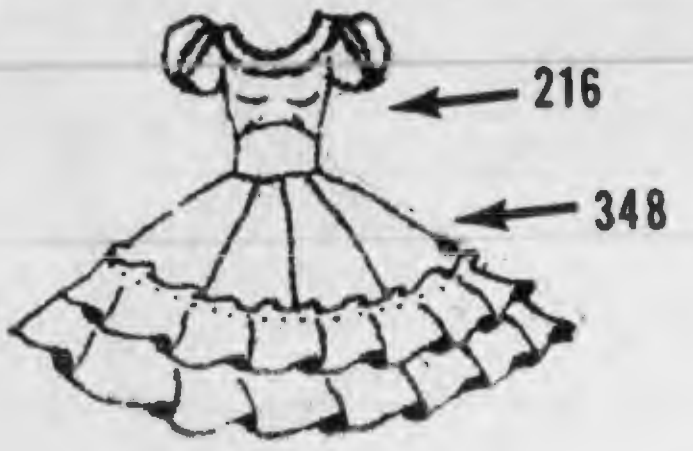
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Full detail on the mechanics of the Quarterly Selection process is being furnished to all Callerlab members. Those interested may check with their Callerlab caller for more complete details.

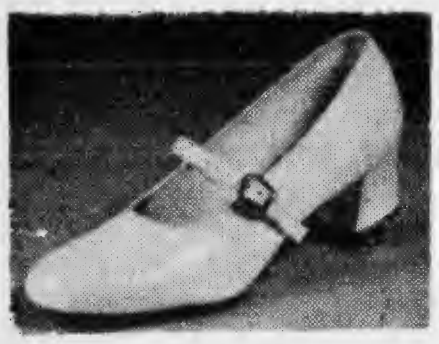
FOR THE ARCHIVES

Perhaps somebody has already started a collection of films and video tapes of square dancing. We have seen some that go back to the early 1920's, clips of clogging Kentucky Mountain dancing and even some early squares. Films were made by the Lloyd Shaw organization prior to the war. Segments of square dancing were commercially produced in Hollywood. If they are not already, these and others should be preserved to chronicle this era of square dancing for future generations. The Lloyd Shaw Foundation Archives Center is a logical place for such films to be catalogued and stored. If you know of the existence of films or have prints you would like to contribute, write Bill Litchman, 1620 Los Alamos SW, Albuquerque, NM 87104.

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Stepping Stephen

He stepped upon my left foot
Then he stepped upon my right
I did not mind the pain so much —
But once my shoes were white.

Red-faced Rosie

Red-faced Rosie is a gal
Who goes her own sweet way
And then she blushes as she asks —
What did our caller say?

Neighborly Ned

Follow your neighbor
Came out loud and strong
So I followed Ned
And both neighbors went wrong!

Luckless Lou

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Who just missed the gay woo-woo
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July 6-8 — 18th Annual Square Dance Roundup, Calgary — 156 Fairview Cres. S.E., Calgary, Alberta T2H 0Z6
July 6-8 — 28th Annual Jamboree, Thiel College, Greenville, PA — Kon Yacht Kickers, PO Box 121, Meadville 16335
July 6-8 — July Jamboree, Spokane, WA — W. 215 Hoerner, Spokane 99218 (509) 489-7603
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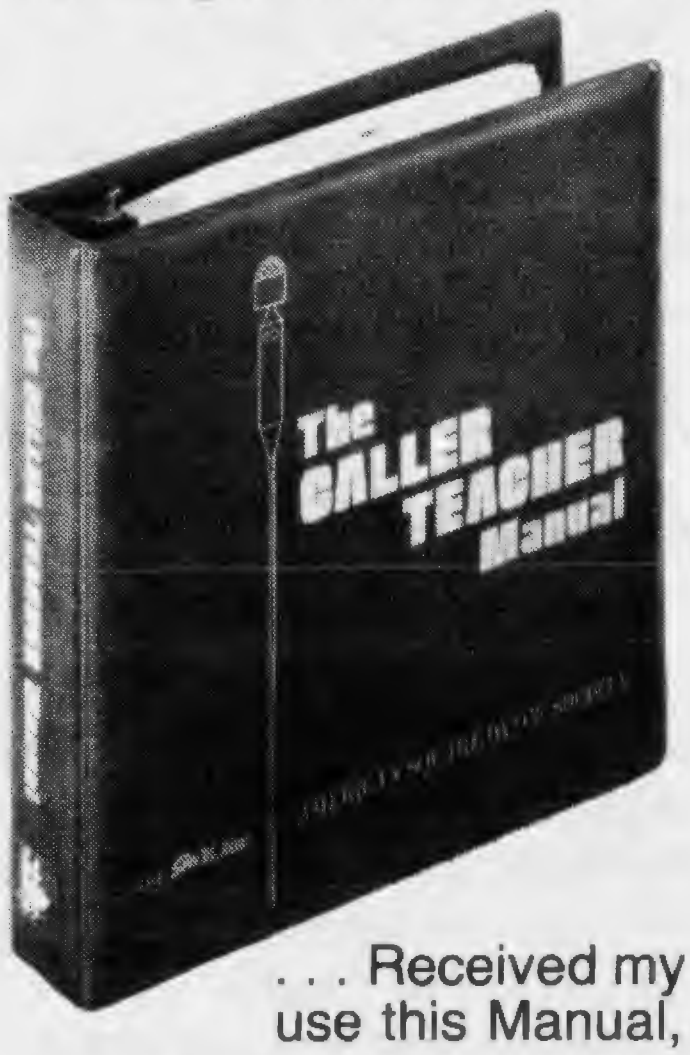
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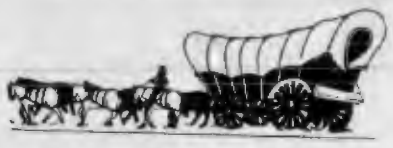
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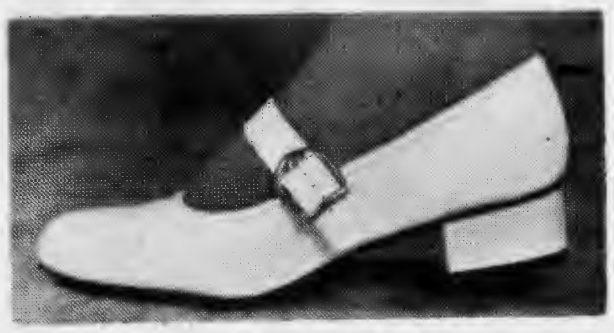
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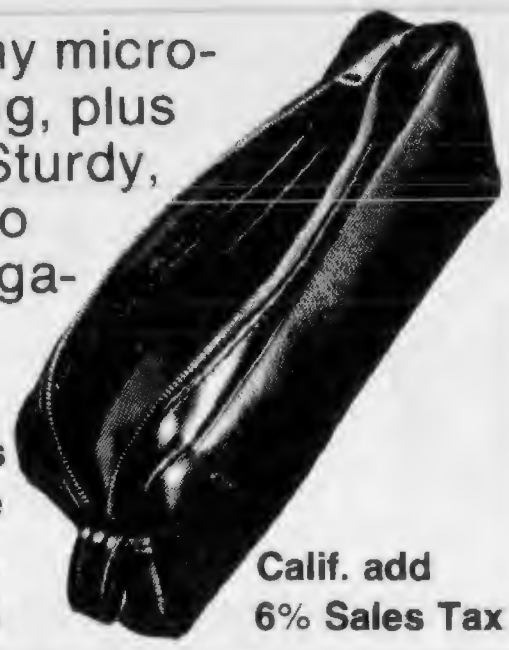
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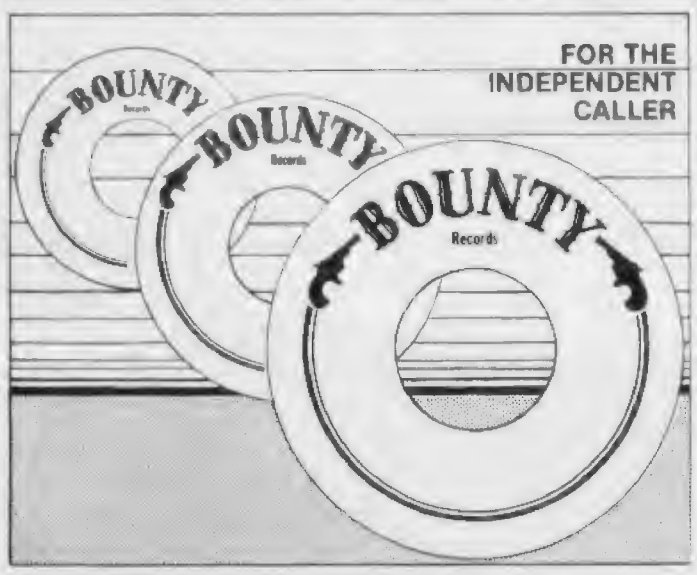
The Isthmus - Jerry & Barb Kloehn, 12900 W. Forest Dr., New Berlin, WI 53151 (newsletter of the Wisconsin Advanced and Challenge Association);

The International Clogging Magazine - Dennis Abe, Box 283, College Park, MD 20740 (official magazine of the National Cloggers Association).

M² Dancers - Bruce Franz, 460 Lamplighter Pl., Xenia, OH 45385 (special interest newsletter of American Mensa).

The Yellow Rock News - Jon Sanborn, 661 Middlefield Rd., Salinas, CA 93906 (publication of Monterey Bay Area Callers Assn.).

CORRECTION: Editors of *Who, What, Where, When* are Boots & George Oglesby, P.O. Box 592433 AMF, Miami, FL 33159.




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New Releases

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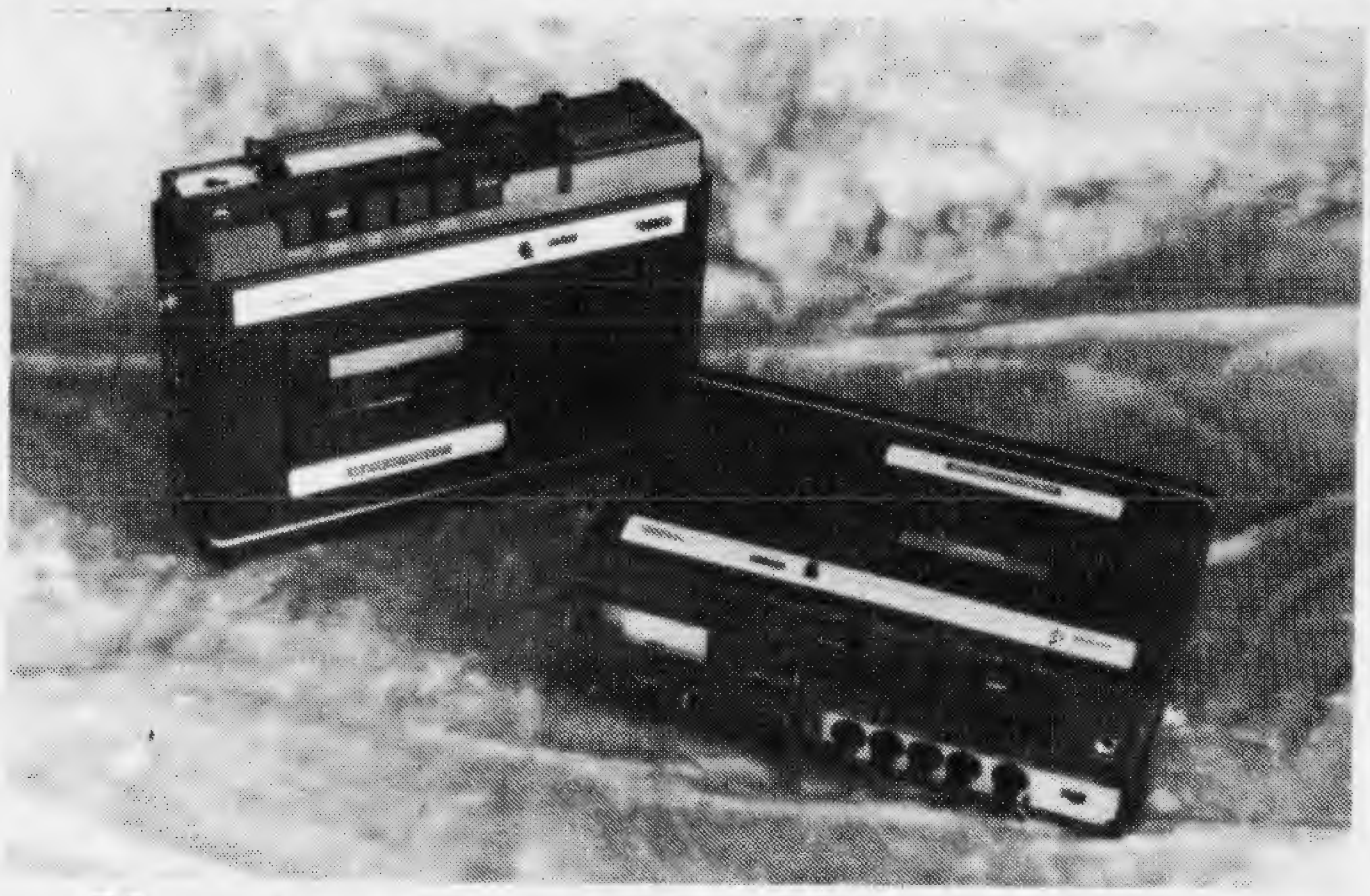
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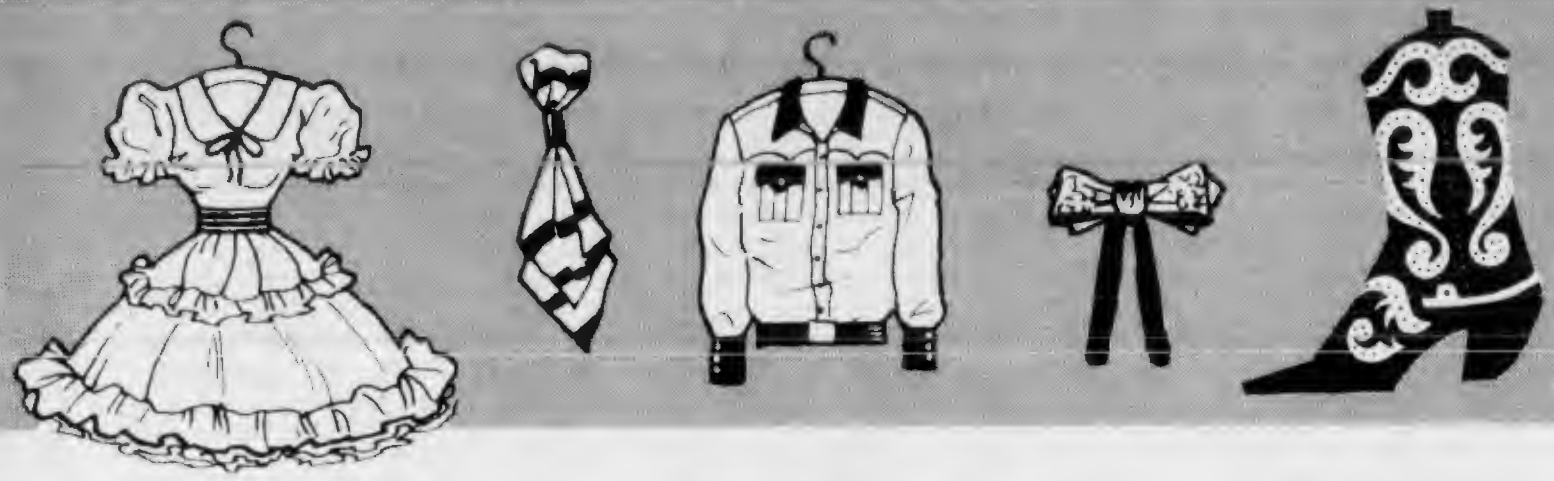
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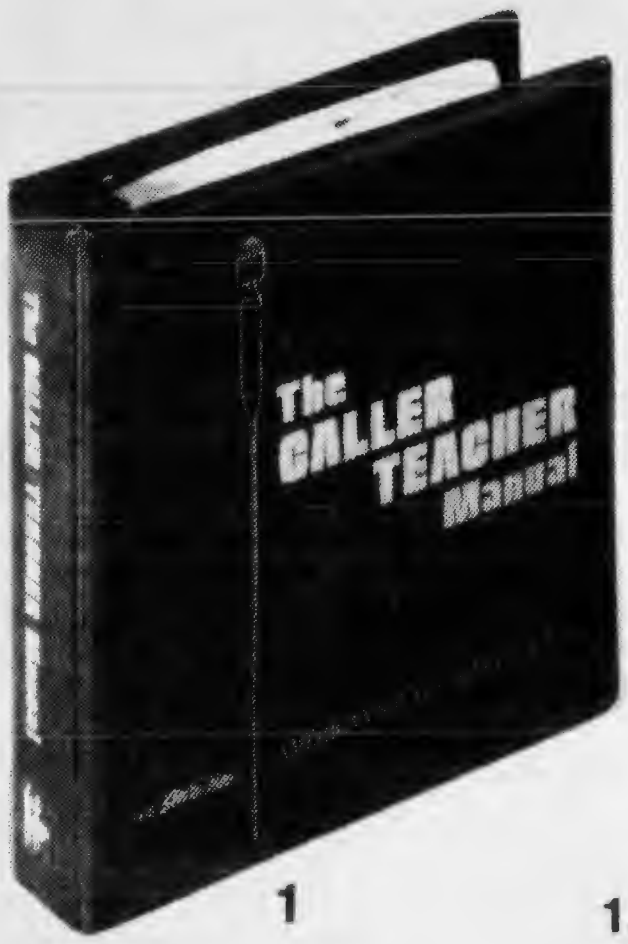


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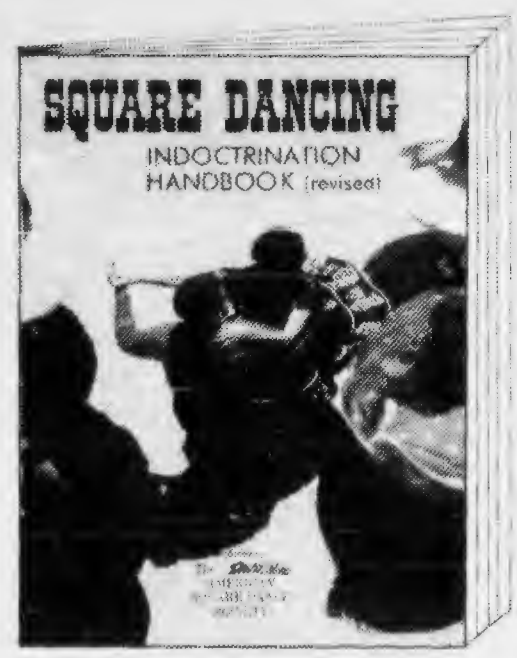
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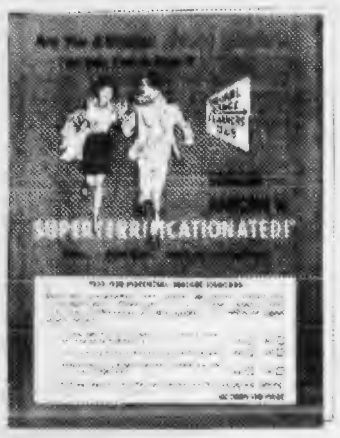
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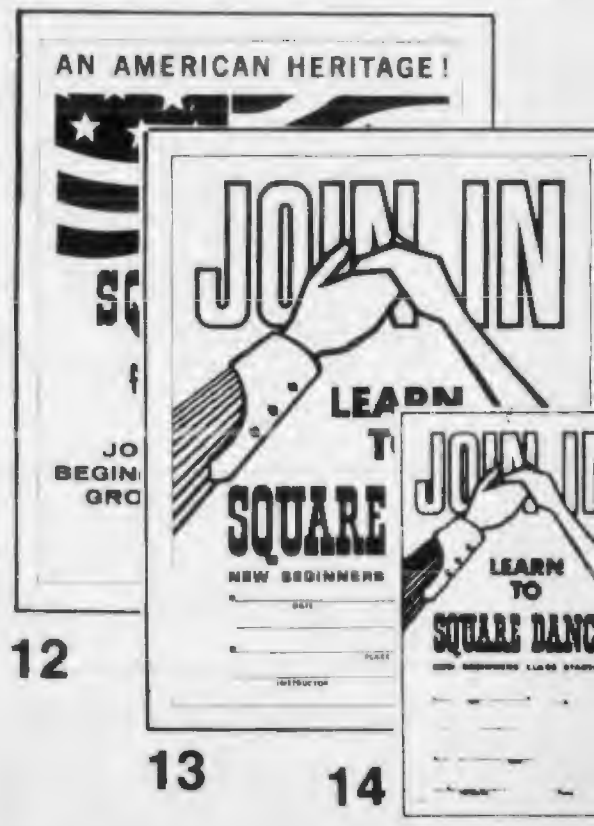
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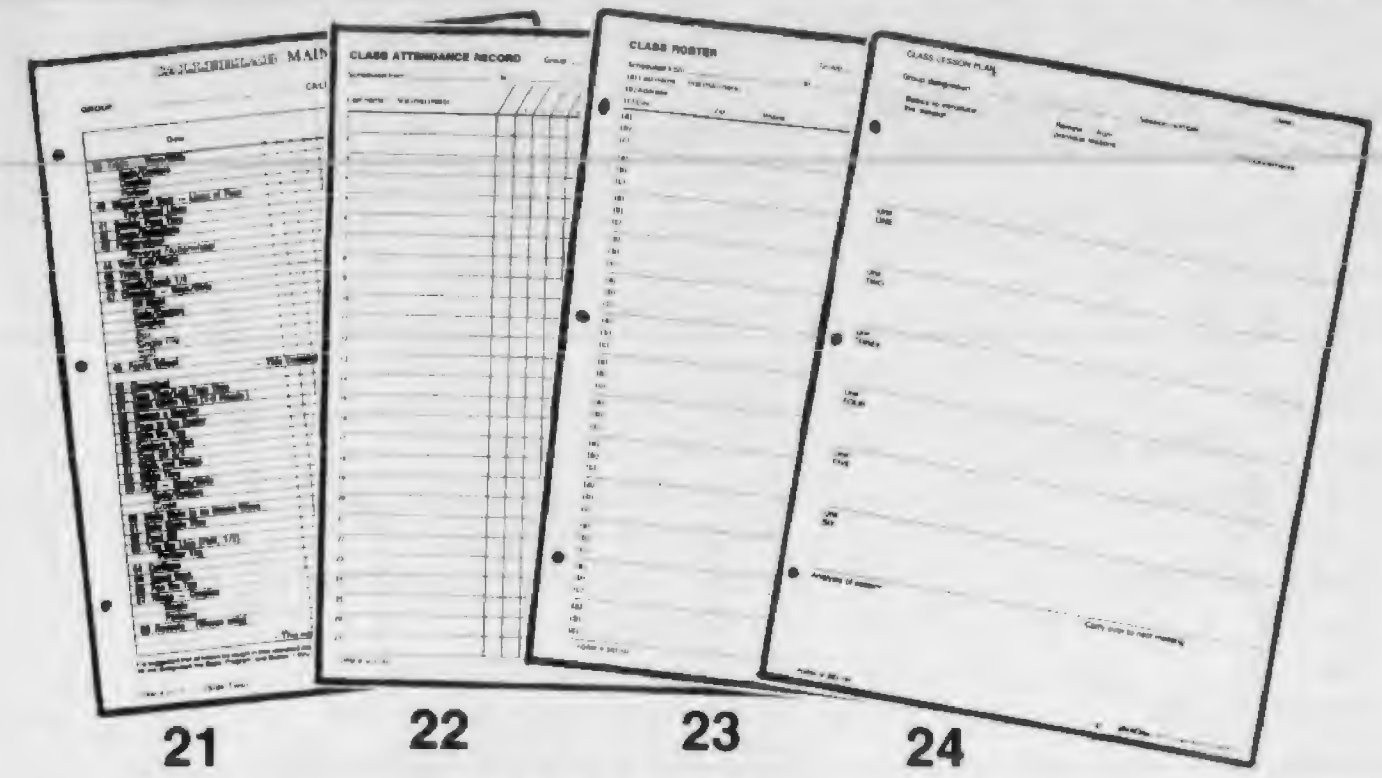
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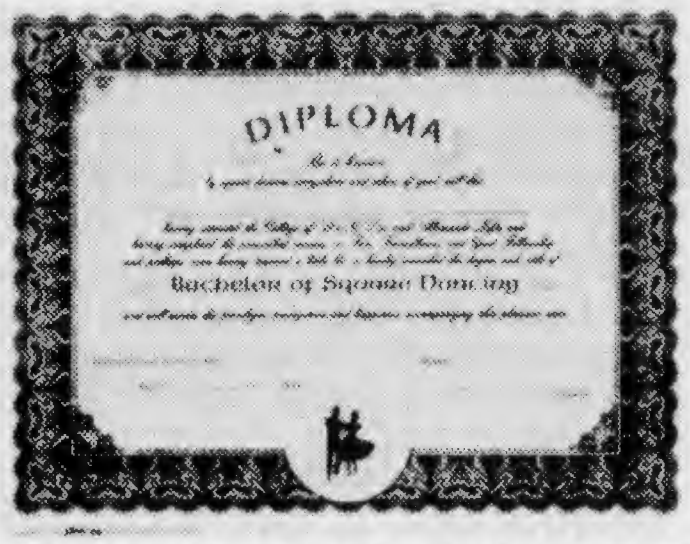
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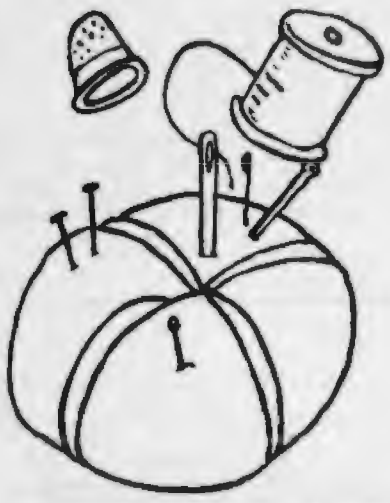
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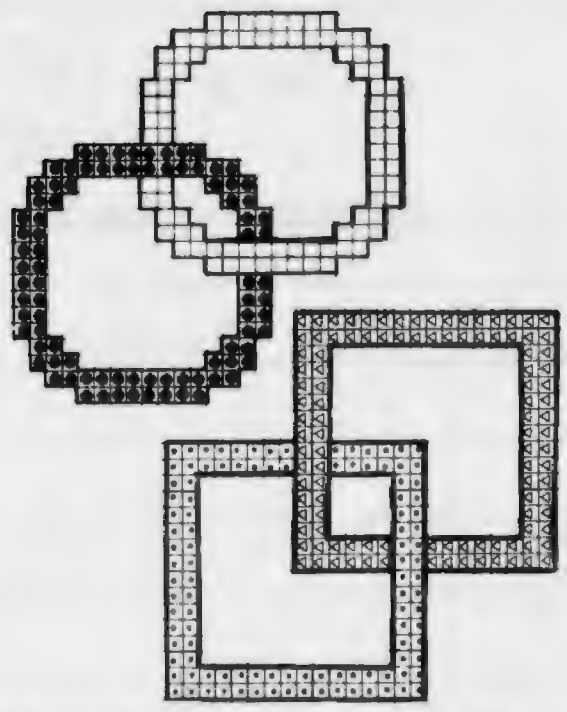
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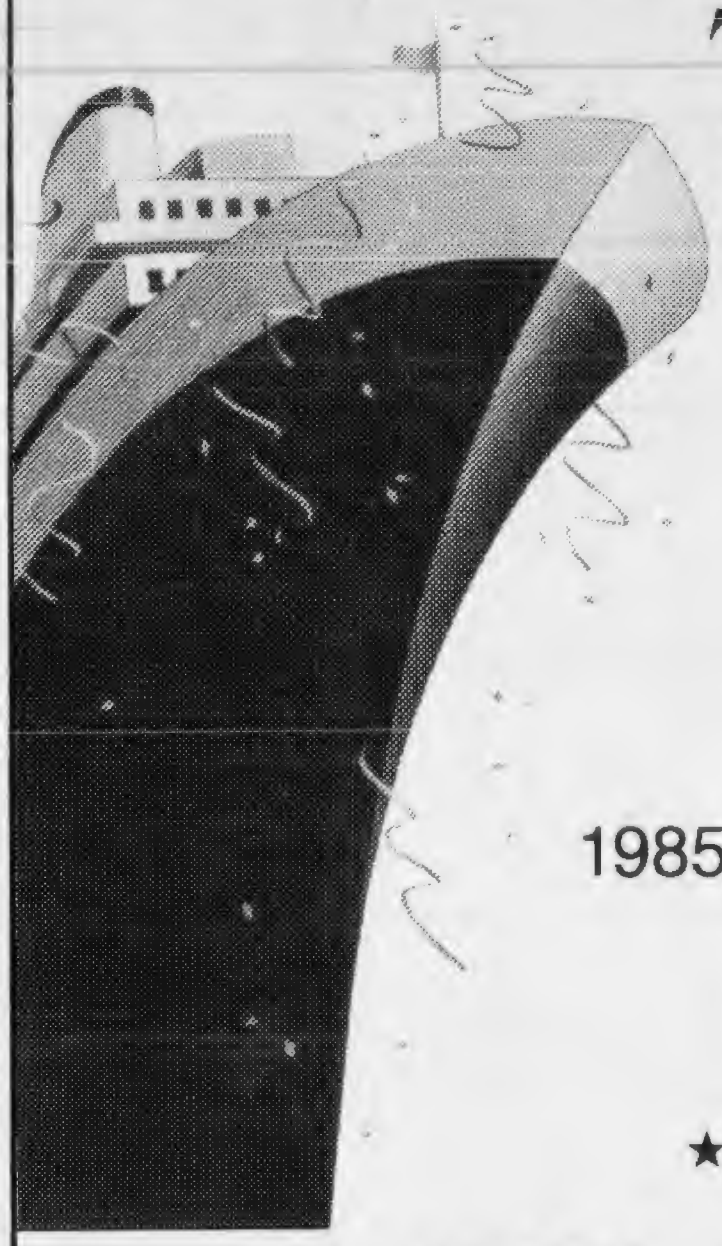
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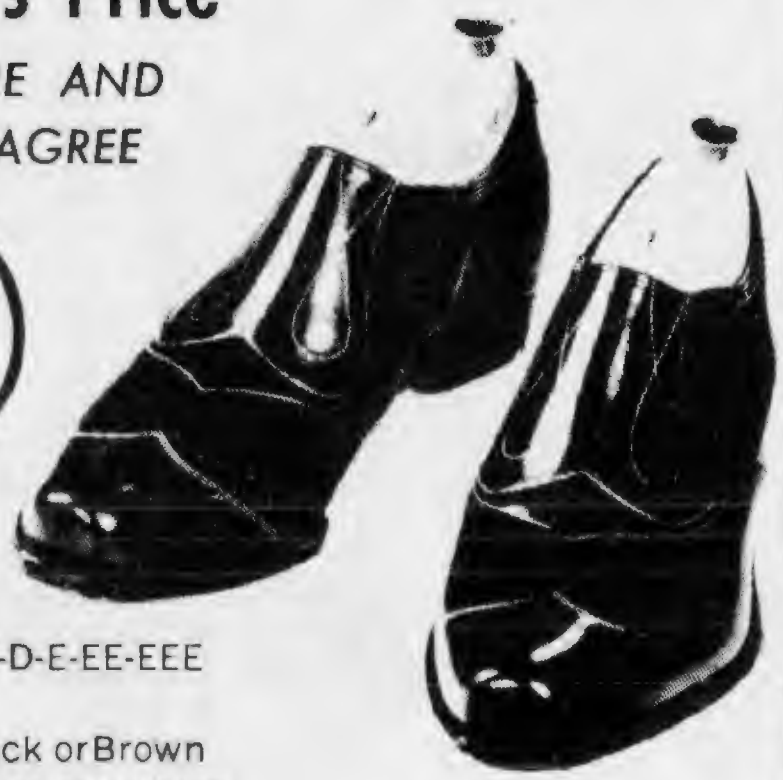


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